

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

PEDRO J. LEMOS, *Editor*

Director, Museum of Fine Arts, Stanford University, California

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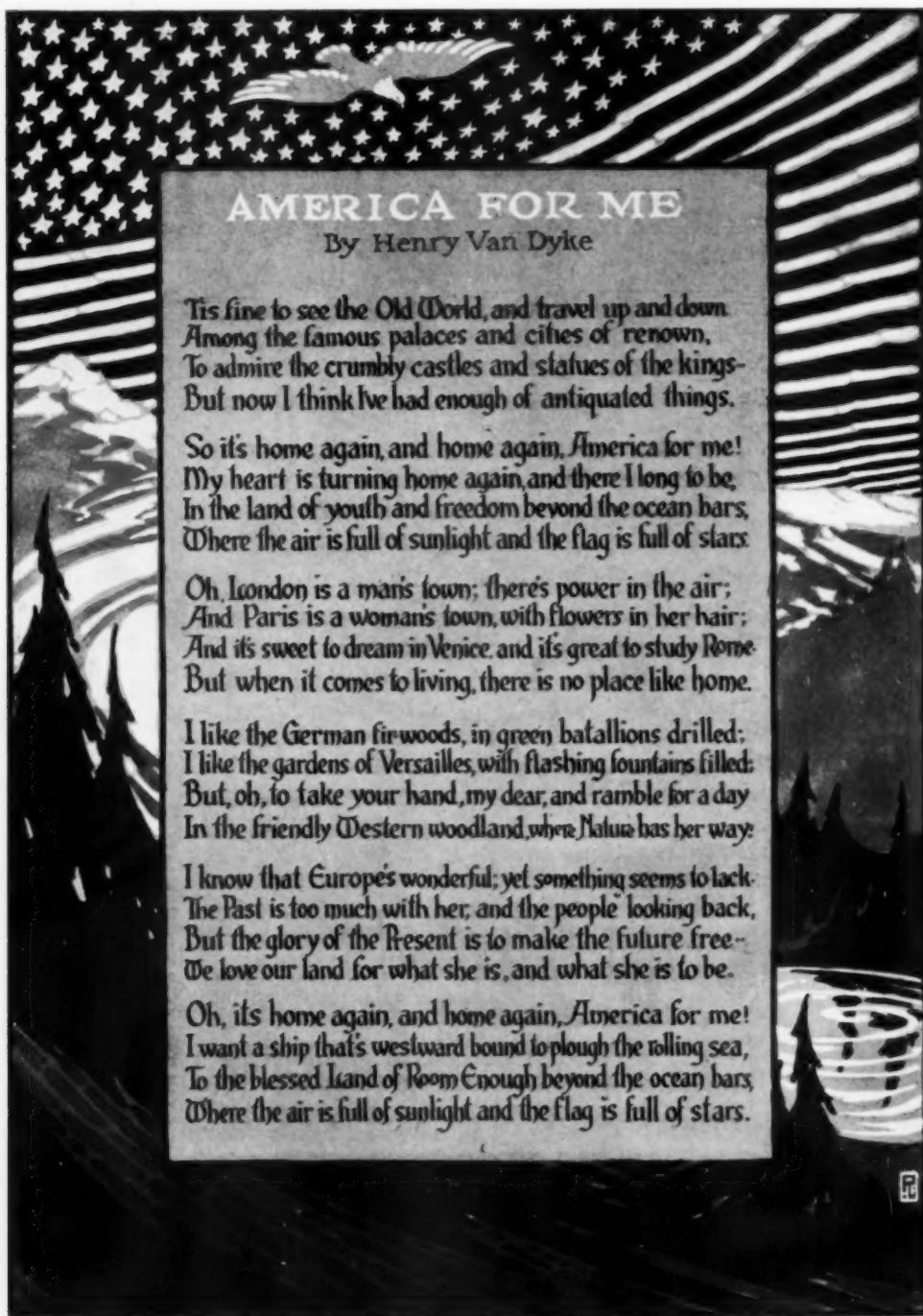
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AMERICA FOR ME

By Henry Van Dyke

'Tis fine to see the Old World, and travel up and down,
Among the famous palaces and cities of renown,
To admire the crumbly castles and statues of the kings—
But now I think I've had enough of antiquated things.

So it's home again, and home again, America for me!
My heart is turning home again, and there I long to be,
In the land of youth and freedom beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

Oh, London is a man's town; there's power in the air;
And Paris is a woman's town, with flowers in her hair;
And it's sweet to dream in Venice, and it's great to study Rome—
But when it comes to living, there is no place like home.

I like the German firwoods, in green battalions drilled;
I like the gardens of Versailles, with flashing fountains filled;
But, oh, to take your hand, my dear, and ramble for a day
In the friendly Western woodland, where Nature has her way.

I know that Europe's wonderful; yet something seems to lack—
The Past is too much with her, and the people looking back,
But the glory of the Present is to make the future free—
We love our land for what she is, and what she is to be.

Oh, it's home again, and home again, America for me!
I want a ship that's westward bound to plough the rolling sea,
To the blessed Land of Room Enough beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

THE SCHOOL ARTS MAGAZINE

VOL. XX. No. 6

FEBRUARY, 1921

Teaching the Disabled Veteran to Draw

FELIX J. KOCH

ON the face of it, it seems, of course, paradoxical! Howard Fabling, nerves completely shattered in one of the bloodiest encounters of all the World War, is learning to draw!

Fabling, that's 'to say, too, isn't learning drawing just as an amusement, a pastime, but as a profession, the one basic means he will employ hereafter to support himself!

Succeed at it?

As a matter of fact he is succeeding so very well, just outside school hours,—which, with a man in Howard Fabling's physical condition should be working hours enough a day, that he is making twenty-five to thirty dollars weekly, in addition to fitting himself squarely for the position that is waiting his reaching his own especial graduation day.

Remarkable?

Indeed it is remarkable, but not at all exceptional at this particular place.

Quite as remarkable, as exceptional, if you'd have it so, is the case of, call him J. P. Ralph.

Ralph couldn't draw a straight line in his life, he will tell you now.

Ralph, before the war came on, had other things to interest him than drawing.

The War came and Ralph went, and it wasn't so very long before he lost his right arm in an encounter.

A man like Ralph without his right

arm would seem a man doomed to failure indeed!

Instead, Ralph having come home and rested up a bit, resolved to look into this Vocational Training for Disabled Soldiers about which he had heard so much.

He visited district Headquarters at Cincinnati, where Mr. O. D. Clarke looks after the veterans for the three states, Ohio, Kentucky, and Indiana, which comprise District Number VII of the Federal Board, and he "reckoned he'd like to learn to draw."

Draw? Without a right hand,—and he'd never done a bit of drawing in his life before!

It seemed preposterous.

Ralph gritted his teeth and said he'd heard of some left-handed people who amounted to more than a good many right-handed ones. He'd try at anyrate.

He registered at the Ohio Mechanics Institute, where Mr. Raymond Lehnhoff takes direct charge of these former soldier boys.

Today Ralph has done so well that he is drawing designs for a stained-glass house in town here and he, too, has a position assured him just as soon as he's through "school."

How do they do it? How is Uncle Samuel achieving such remarkable results in this one district particularly with his disabled soldier boys?



CLASS MATES

We wanted to find out. We went, as you may go, reader friend, any day, to see.

"Suppose," we asked Mr. Lehnhoff, after stating our mission and being led from studio to studio and classroom to classroom, "Suppose I came here, a disabled veteran of the War and intended to study drawing for a profession; just what would occur?"

"First of all," he answered, nodding toward a most inviting easy chair beside a desk to one side of the rail where newcomers received their first directions for enrollment with the Board, "you would be *interviewed*, we would call it officially; only, it wouldn't be halfway as formal as that word might indicate, as a matter of fact. The person having charge of fathoming a man's real desires, ambitions, comes to size up applicants and their basic natures very, very quickly indeed; he meets these natures; puts the corner at his ease; learns what he has in mind; and advises as best he can.

"Here, then, if you should indicate a preference for drawing, you would be asked first of all, if you wished to use

this in so-called 'art work' or in commercial branches, the making of posters and work of that sort. In short, do you wish to emphasize the distinctly *art* side or what is popularly known as the 'show card side'?"

"If it is your intention to develop work in advertising; if you intend to make high grade show cards especially, (the goal of so many of the men enlisting in this department here), we place you in what is known officially as the Commercial Art Department.

"Here, then," he said, leading the way through corridors filled at that moment with ex-service men on their way from class to class, to one of the large, splendidly lighted studios, "we will start you on the most fundamental exercises.

"You see," and he indicated first one example, then another and another, "we do not want to take things for granted. You say you can draw; you know these things. Perhaps you do. Perhaps you do according to the standard of some one who taught you, but he might not pass muster as a teacher of the highest class. Perhaps that

proficiency of yours is really not proficiency at all measured by present standards and ways. We won't take chances, we start you, to repeat, at the elementals, at the fundamental exercises."

On the blackboards were lessons in perspective, in shade and shadow. On the same blackboards there were other lessons in such things as color schemes, the rudiments of lettering and the like.

Lehnhoff laughed as he saw us looking askance.

"That is rather the big advantage of the system," he explained. "There is no Commencement Day, no official registration day, no specific day for 'passing' from one grade to another. Men enter at any time; they start with these simplest rudiments; they progress just as soon as they show themselves prepared to do so.

"We place considerable emphasis upon the rudiments of lettering. We teach men to make original designs and to copy high-grade show cards accurately and exactly.

"Then, by and by, these stages learned, we continue them on to the life class. There, for the first time, they take the human figure and work from it as it is in Nature. Before this, work has been from casts and copy work.

"There is no exact amount of time assigned each of these steps in the story of the advance toward the finished artist. Men are graduated from stage to stage as individual ability prescribes.

"The same holds true here of the men who take the other art course.

"Men come here daily to enroll; fresh classes are started, opened, every day. Work in these classes consists almost wholly of individual teaching. Teacher,



BLIND IN ONE EYE BUT AN ARTIST



FINISHING TOUCHES

pupil, come to know one another very, very well. Individual characteristics of that pupil cannot but take the teacher's eye; the pupil receives the emphasis, the curbings, his especial case requires; he progresses, to repeat, just as rapidly as it is possible for him to.

"Along with the more strictly art course, we also teach many of these men English—the literary forms, that is—and also arithmetic.

"The subjects coming under the head of drawing, however, are pre-eminent and emphasized.

"For them there are three instructors, Mr. C. W. Boebinger, head of the department, and two aides.

"Class work starts at 8.30 in the morning and extends to four in the evening, with an hour out at noon. There is a restaurant in the building here, and the students can obtain a very good meal, indeed, for from thirty-five to fifty cents.

"The classroom day, then, is divided into eight periods of fifty minutes each. One of these, as has been stated, goes to

English, one to mathematics, and the rest to the stated branches of art.

"Daily record is kept of attendance, and a pupil falling below a certain point is dropped, unless satisfactory excuses are given.

"So, again, careful record is kept of the individual progress. Some of these men, especially those from more remote country districts, have had no training in art whatsoever. They start at the very beginning; but again and again they may outstrip men who have art in district schools or high schools or elsewhere. It is largely a matter of aptitude, this and eagerness to go on.

"Sometimes eagerness, enthusiasm are there, but there is no aptitude. Every two weeks report is made on the student's standing. By and by it becomes patent that no progress is being made, and that it is folly for that student to go on. There is a conference, and he is dropped from that course and placed in something else.

"Sometimes, too," Mr. Lehnhoff continued, leading the way to still other classrooms, "the disability brought on by the war is interfering with the work. Sometimes mental disabilities complicate things there.

"Where such is not the case, certain of our students are able to accept really good positions after a year of training here. All should be ready for highest grade commercial work at the end of two, or at the most, three years.

"It is to meet just these results of disability, primarily, that we emphasize our individual instruction system. Just as soon as enough enlistments for an art course permit, we divide our students into classes of twelve to fifteen men at most. That, technically, constitutes a

class, operating on the program aforesaid. The class, however, is divided into groups; each with its specific needs and desires. A man is graduated from group to group. If, when he comes to a new group, it develops that he is not exactly fitted to it, nor it to him, he is placed in another more congenial group."

With this specialization to meet the individual needs brought to such an ultra-fine point, they are achieving next to incredible results here at Cincinnati.

Three men, each of whom has the right arm made completely useless as a result of war-time disabilities, are learning to draw with the left hand and are doing excellent work. Men of this sort are provided with the proper tools; then drawing box to hand, they are started at freehand drawing. Work is provided in which motion is not limited to small strokes; the men start with such objects as the box, the sphere.

By and by, at first just as a variant to the other work, the men start on large letters, making these in charcoal with the left hand. Pencil, too, may be used at first; only later do the men take pen and brush.

Having mastered the lettering, the men are set to drawing from casts, meanwhile, however, continuing the practice upon lettering, since this is generally acknowledged to be the hardest work of all, that phase of the work presenting the most difficulties.

A healthy, normal man, able to help himself in every way would require six months training at least to produce good letters.

After that he would take up spacing and composition upon show cards.

The left-handed men very soon show that they require no more time than

that. In the six months they come to do quite as well as the other, more fortunate men. As they continue, drawing casts, copying high-class advertisements from the big magazines, designing, they often outstrip the luckier fellows.

With many of the handicapped men, the new work taken up as the result of infirmities, comes to have a fascination for them never possessed by the old tasks. Thus, in one instance, one of the students had been a professional window cleaner. Disabilities come of the war make it no longer practical to take one's seat on sills in skyscrapers and other-where. The man came to the O. M. I., as it is called, enlisted in the art course here, and is now a most successful show card designer.

Throughout the work in class, in school, the employment objective is kept constantly in view. Every effort is made to help the man in such work as seems to loom ahead. Men often have definite goals in view, places in some store, some office, with some concern that wishes them to advertise neckties or whatever it may be. These men are



SEEKING SUGGESTIONS

given every possible assistance in fitting for the post.

Sometimes, too, men who only discover themselves when here, rank with the best of the students. Thus, in one case, there was an ex-service man who enrolled in the machine shop class. He thought he would like it, that it was just what he wished. The longer he continued in the work the more distasteful it became to him. As he passed the studios in his work they appealed to him more and more, until, convinced that he must drop machine work as a career, he enrolled for the drawing. He has overtaken and stands the peer of those in a class started a long time before.

Classes in this work at the Ohio Mechanics' Institute were started only as recently as January, 1919, and so there has not been much opportunity for testing to the fullest extent the work of the graduates; the more so, that until September, 1919, when the men came in large numbers from the hospitals, work had gone on rather quietly.

Many conclusions have been arrived at, however.

In this one school alone there is an enrollment of two hundred and seventy men. Those who "go in" for drawing and show real aptitude hold to it as they do in comparatively few of the other courses. Almost all of the men who have passed the probationary stage intend staying with the work to the end. They intend to be fully trained before quitting the school.

No night work or outside work, as such, is given these pupils, but where a man so desires, every effort is made to get him part time work on the outside. As a discipline in the drawing some

architectural drawing is given at the school, and this often stands these men in good stead. So eager are they to get real practice at their craft, so much in love with it do they become, that almost all of them take what outside work they can, completing no end of small "jobs", as they are called, the year round on the outside.

At the present writing, there is a man on the rolls at Cincinnati who has lost the use of one eye; has an artificial eye in fact. His work along these lines is every whit the equal of the best equipped, normal student on the outside.

Now few veterans whose eyes have been hurt have come to the art courses here, in spite of the fact that the authorities rather discourage this, believing that men so handicapped can really do better in other fields.

In the big world outside, a case of "nerves," nervousness, is usually considered absolutely fatal to such a thing as halfway legible hand writing, to so much as drawing a straight line. In the case of the handicapped soldier, nervous trouble does not have nearly the ill effect one would therefore suppose. The instructors teach these men to co-ordinate their movements in the drawing so that they do not really harm results, and to the eyes that must view the finished products at the end, no trace of the artist's nervousness will appear.

One very pronounced nerve case registered at the Mechanics Institute just now, has taken up designing gas-fixtures upon the outside, and the thirty dollars a week which this brings, plus the hundred dollars a month received from Uncle Samuel leaves the man very well fixed, indeed. Married men receive

\$135 from the Government each month while in training.

They are not all young men, "selects" and volunteers of much the same age at the schools. Thus, here at Cincinnati, a man aged fifty-eight is doing splendidly at show card work. Locomotor ataxia placed this soldier on the disabled list; he has, however, slight fear for his future since taking up his new, attractive post.

Another man, aged forty-five, had been first of all a telegrapher, then a tinner, then a barber, all before the Great War, and in his heart of hearts he did not like any of these tasks overwell. Came to O. M. I., he took a "flyer", as he called it, at the art course. He, too, will never need to be out of a position, and this a good one, judging from the work he is producing today.

It is not all work and no play with the veterans of the World War here at O. M. I. now.

Latterly young women have been admitted to training at the huge industrial institution and "co-eds" are everywhere, in classrooms and halls. The co-eds, wide-awake, sensible, patriotic American girls, all of them have particularly soft spots in their hearts

for the disabled soldiers. There isn't a thing in reason that they wouldn't do for them. Social affairs at their homes always include some of these veterans of the World War. The girls see to it that the men get invitations to no end of things on the outside.

These wards of Uncle Samuel are not slow in reciprocating the attentions. They appreciate not merely the attention shown for itself, but more than this, the inspiration, the whet to ambition, to the determination to succeed, if just to win still greater favor in the eye of milady—that's given! Women, since the beginnings, has been man's greatest inspiration, the sages tell us, and so the co-eds do their big "bits" still, down here, in inspiring the veterans to study.

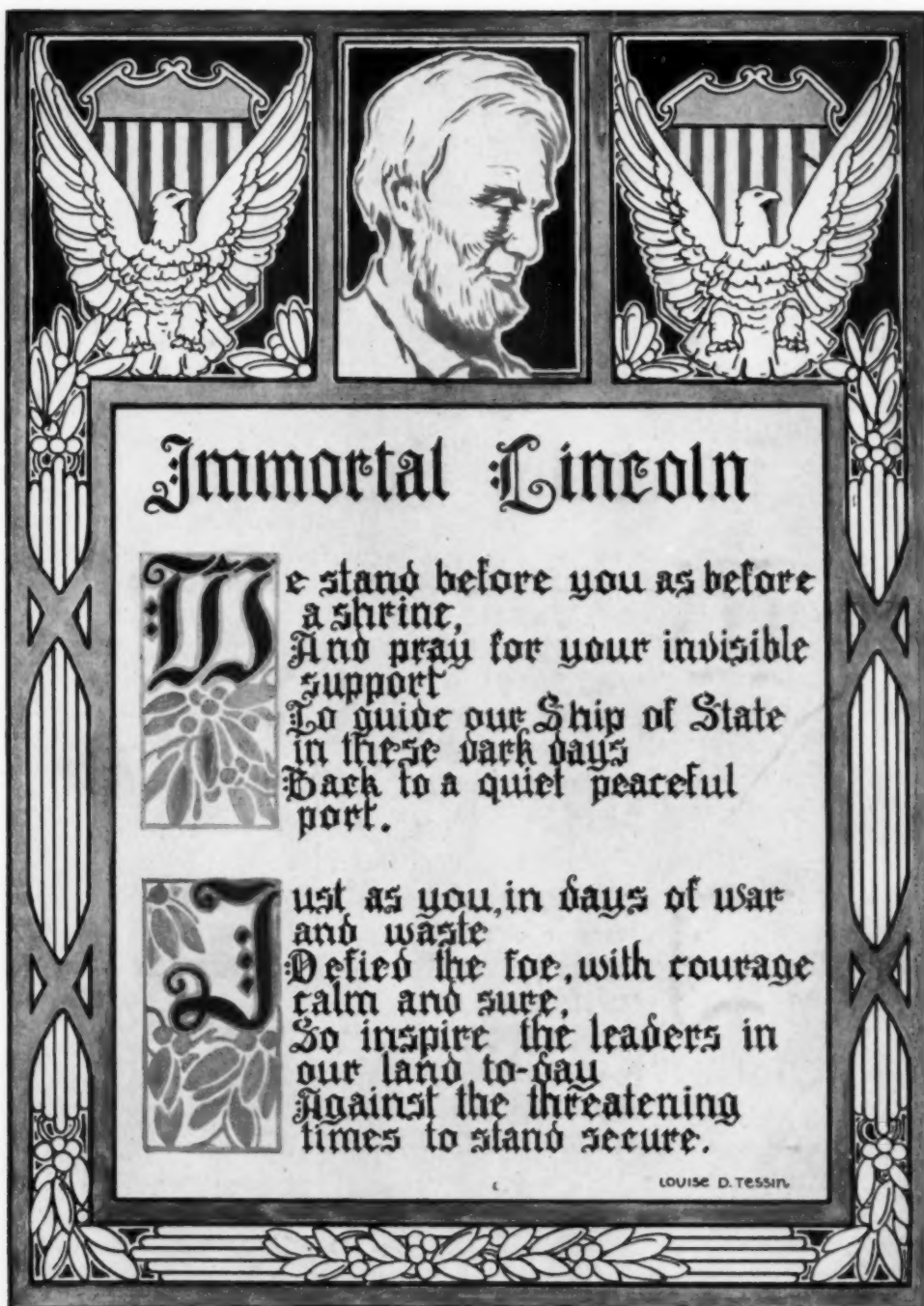
And sometimes—well, there is a rumor that sometimes Cupid also takes a hand here; that he lurks behind the easels of the drawing rooms. Cupid sees to it that the veteran becomes the artist he sets out to be; that a fitting post awaits at the goal. And then,—well, then Cupid sees to it, also, that the veteran returns in due course to redeem the pledges given back in old O. M. I. training days and bears off the artist co-ed for his very own!

The Need for Missionary Work in Art Education

G. F. PELIKAN

THAT there is a decided need for missionary work in art education seems to me to be quite evident. The absurd regard in which the art courses (in high school especially) are held by

some of the older academic teachers is perfectly astonishing. Some of these teachers, having procrastinated for the past fifteen years or more, resent the introduction of any new subject on the



A FEBRUARY PAGE DECORATION AND VERSE BY LOUISE D. TESSIN

educational program. It can readily be seen that there can be no correlation between the work of the art department and that of other departments, as long as this attitude exists. However, this is not the worst of it. When these same teachers, not satisfied to keep their narrow views to themselves, try to influence students who wish to take up the study of art, or when they speak in a belittling manner of the work of the art department, it shows not only a gross misunderstanding of the function of art education but also a decidedly unprofessional spirit.

Let me illustrate what I mean by a few concrete examples. One of my best students in commercial design, a boy who intends to make that line of work his profession, was told by his English teacher that unless he did better work in his English class he would not be permitted to come to art class any more. In another case a student, who also intends to make some phase of art work his profession, was told by his session room teacher that he would have to drop art in order to take gymnasium, that art was unessential. Wherever there is a conflict between art and some other subject, art is the subject which almost invariably has to be discarded. Junior and Senior students who are taking Art 1, on being questioned as to why they had not taken art work earlier, informed me that although they wished to do so before, they had not been permitted to.

Comments of this nature have been brought to my attention almost daily. The general idea as to the function of the art department is that its purpose is to furnish the right kind of amusement for the students and to enable them to

employ their leisure hours more profitably. Also, if any posters are needed (usually in a hurry), the art department is expected to drop all other work in hand in order to comply with these requests promptly.

In the first place I want to say quite emphatically that I, for one, am not teaching art to amuse anybody. True, a great deal of pleasure can be derived from the study of art by those students who cultivate the right mental attitude towards the work. The function of art education, however, is to instruct, not to amuse. Can you imagine the predicament of a teacher whose students understand his function to be that of amusing them?

In the second place, unless it is definitely understood that the work of the art department is as important as that of any other department in school, it should be dropped from the curriculum entirely. There is no use in having an art department just for the sake of saying we have an art department; it must be backed up to the limit, and not considered as a vermiform appendix.

There are about 2200 students at Central High School. Out of these 2200, an average of about seventy per semester take up some form of art work. Under the circumstances I was rather curious to know the reasons that prompted these students to take up the study of art, and consequently I asked each one of them to write a theme entitled "Why I am studying Art." It was understood that the students were to be perfectly frank about it, and to tell the truth. The result was about as I expected. From the answers given, I was able to classify the students into four distinct groups.

First: those who had a great liking for drawing and who intend to make some phase of art their vocation. These students represent the most serious and the best workers in the class. Some of them are brought into contact with the profession they wish to follow in their senior year, and some of them are able to connect up with firms (thus gaining valuable practical experience) while still in school.

Second: those who, having taken some art work in the grades, wish to continue one or two semesters work in the high school in order to apply the knowledge gained to everyday life and in order to better appreciate things of beauty. Some of these, on discovering a special aptitude for the work, keep right on with it, and in a few cases even decide to choose it for their career.

Third: those who take it because they think it an easy way of obtaining credits, or because a friend suggested it or because they have been told no brain work is required for it.

Fourth: those who wish to dabble a little in china painting, landscape painting, or who wish to be able to draw Harrison Fisher heads or do cartooning, costume designing and so on. The latter class of students is the hardest to convince that a knowledge of the fundamental principles underlying art is absolutely necessary before any specialized course of study can be advantageously followed.

A few of the typical themes are as follows:

This was written by a girl who was accused by her session room teacher of not having any brains because her marks in most of her subjects were low

except in art, in which subject she had a very good grade.

Art is the medium of expression in which I find the greatest pleasure in working.

It is the basis of all fundamental enjoyment of life.

I am taking art because I find the deepest source of appreciation in the study which it affords me and I hope that some day this profession will become my own. Art is the ideal towards which I shall ever strive. It is something that enters into every profession and occupation, therefore I think that art should form an important part of the training of every boy and girl.

The branch which appeals most to me is that of interior decoration and design. The training which is given in the High School forms a good foundation for the study of color and arrangement necessary in that profession. Therefore I think that my training here will help me in my future career.

II

I am taking art because I intend to make it my life work. I like art better than any other subject that I have taken. I think I shall follow window trimming because I like trimming small windows very well. First, I make a drawing the way the window should look, then I trim the window according to the drawing.

I think every one should take some art no matter if they intend to follow it up or not. By taking art you learn to pick out good colors for clothing, rugs, wall paper, etc. Many people say, "Oh, what does art amount to? You don't need to know anything to take art. I wouldn't take art if you would give me a hundred dollars." If they would take art once, they would find out different. The study of historic ornament is just as important as any history you can study.

If you take art, you must not be nervous, untidy or shiftless, and I think you must know a little. I do not agree with the ones who say, "You don't have to know anything to take art." There is not a business or profession in the world, but what some art is needed.

III

Suggestion, mere suggestion—that is the reason why. A girl at my side suggested it while I was filling out my plan of work. It was necessary that I take a year of some vocational subject to complete my course. I had already gravely considered sewing and cooking, but found their merits far from my liking. However necessary they may be to my future welfare, I dismissed the probability of ever taking either in my school career. But with what could I replace them? The wise girl at my elbow rescued me from an odious predicament by her suggestion. Yes, by all means, art. I had not the least conception of what it would mean, or the faintest desire to benefit by it. It was merely filling in my course.

Now that I have chosen the subject, it is my duty to perform the work as diligently as possible and gain what I can. Although one year of art is a very meager amount, the work will eventually aid me in a certain degree along the lines of study pursued. However, the benefits I derive from it will be on a par with my height of interest.

IV

When I entered Central High School, I had a very vague idea of what art was. I imagined that all you did was to draw and paint pictures. I thought it would be easy for me to make posters like those that were being made, so I took up art the first semester—because I thought I would be taught how to be an artist in one semester. Incidentally I thought it would be an easy way to get five credits.

I awoke and came to earth with a bump at the end of the first week. There was no sitting around and drawing when an inspiration came. I, who imagined I was going to be a second Van Dyke, was set to work making a color chart. And the only drawing that we did was on Fridays, when we had pose drawing.

After a while I began to like art for what there was in it, and when I took it the second semester my views had undergone a complete change. I am now taking art because of the value, both commercially and personally. The study of art helps you very greatly if you expect to take up any work that requires art in it. There are various vocations which require art; such as advertising, designing and

decorating. In the home, art is a great help, as it shows you how to make your home and yard more beautiful, by teaching you color schemes and harmonies. Taken all in all, I think art is one of the best studies a student can take in high school.

The first thing, then, that should be done is to educate the educators. There is only one way in which that can be successfully done, that is by having an art director. The art teacher does not have time to spend in trying to convince prejudiced pedagogues that art education is not a form of amusement, but is a *national necessity*. Even if the art teacher did have the time, he does not have the influence necessary to bring about the needed reform. It takes somebody whose word carries weight with the Board of Education, someone who can devote all his time to the organization, supervision, and correlation of the art work. In cases where there is no art director, there must be the closest co-operation between the art teachers. Little grievances and petty jealousies must be done away with. Their combined efforts are needed to cope with the situation. For the benefit of those who are not accustomed to working under an art director and who hold the opinion that their individuality would be curtailed, let me say that such an opinion is erroneous.

We have had campaigns for the Red Cross, the Y. M. C. A., Better Speech Week, etc., in which the art department has played an important part; now let us have a campaign for a better understanding of art education in schools where this is needed. In undertaking this may I offer the following suggestions:

1. Have the students make a series of posters showing the necessity for art

education. These posters should be simple and dignified, depending mainly on the pictorial appeal for their effect.

2. Make a chart of professions and trades in which a knowledge of freehand drawing is of great advantage.

3. Arrange with the principal that students who intend following any of these professions or trades be advised to consult the art instructor. (When programs are made out by teachers who consider art unessential, some students are sure to miss the valuable assistance toward their future work, which can be given by the art department.)

4. Keep in touch with professional people, and wherever possible secure their co-operation.

5. Organize an evening sketch class, financed by the Board of Education, and open to the general public for a nominal fee. High School Art Clubs usually require a great deal of the art teacher's time, and are apt to become more social than intellectual.

6. Correlate with the work of the other departments wherever possible.

7. Let people know that you are an art teacher, and that you are proud of the fact.

8. Talk art constantly. It is more instructive than baseball and more elevating than politics.

9. Induce as many students as possible to attend all art exhibits, public lectures on art, and where possible arrange to visit private collections, printing establishments, furniture factories and similar places with them.

The students must be taught to observe the things of interest with which they are surrounded. The study of historic ornament is invaluable for this purpose. I have worked out a course in

historic ornament suitable for high schools, in which I proceed as follows: Typical examples of the period which I wish to lecture on are carefully drawn on the blackboard. The students are given two hours to arrange these examples on a sheet of drawing paper measuring about eight and a half by eleven inches. Special attention is paid to the neat arrangement, careful drawing, quality of line and lettering on these plates. One hour is devoted to lecture work, during which the examples previously drawn are referred to and discussed, the development and merger of certain motives noted, the culture and influence of different nations compared, and any other points of historic or mythological interest brought up. Four hours per month in practical work and two hours in theoretical work are required. At the end of the month the plates and notebooks are handed in for criticism.

The purpose of the study of historic ornament may be said to be five-fold.

1. To cultivate a better understanding of beauty.

2. To enable the students to recognize examples and adaptations of historic ornament as applied to buildings interiors, furniture, etc.

3. To study good arrangement by placing the various motives within a given rectangle.

4. To get practice in freehand drawing.

5. To acquire a vocabulary for the study of design.

In closing let me again urge upon you the necessity for closer co-operation; let us work together and substitute beauty for sordidness wherever we may.

A Plea for the Fine Arts

ELIZABETH A. HILLYAR

ONE of the benefits of education resulting from the great world war has been the general awakening of the public to the necessity of practical and vocational training.

Primarily this training was intended to fit the disabled soldier to make a living and to preserve and develop our natural resources. Certain schools in each state undertook to teach this work. Other schools and colleges were not far behind in adding these subjects to their curriculum, and the good to be derived will be permanent, if the liberal and fine art subjects are not made subservient to them.

One of the earliest advocates of Industrial Art was Doctor Bonser, of Columbia University, and it was chiefly due to his efforts that this subject became so universally taught in our schools.

I attended a course of his lectures and was convinced of the pragmatic value of teaching Industrial Art, but I could not agree with one of his main arguments, which was, that every subject taught must have its motive pragmatism, the doctrine that practical results are the sole test of truth.

Of what practical value is it, that we are able to enjoy a Beethoven Sonata, a Browning poem, a Michael Angelo statue or a glowing sunset. Yet we can hardly deny that their general and cultural value is very great. As a student and teacher of the fine arts, I cling to the belief that art for art's sake is quite worth while, and that to learn

to make something beautiful and to appreciate something beautiful for its beauty alone has a value not to be reckoned in dollars and cents. To quote from a speech by Dean West, of Princeton, before the annual convention of the Vocational Education Association, "The greatest peril to which our education is now exposed, is the progressive reduction and deterioration of general education, the birthright of every American youth, through the intolerant encroachment of the so-called practical studies.

"The demand that everyone should have a chance to make a living is just," says Dean West, "but so long as 'life is more than meat, so long will making a good life be more than making a good living. Man cannot live without bread, but man shall not live by bread alone.' "

The necessity of vocational and industrial training has so obsessed the minds of many people that it has almost obliterated the necessity of the liberal and cultural side of education. This is evidenced by the important place in the curriculum of our schools and colleges that these studies have been given in the last few years.

Owing to our naturally strong practical instincts and the material needs of life, there is no danger that the vocational subjects will lack support. They deserve it and they will get it, but that they should rank above the fine and liberal art studies I cannot believe, and I am sure that I voice the sentiment of many instructors.

Can educators of Texas blind themselves to a phase of education that cultivates for the leisure time, the play hours of the people? They have been taught to work, have they been taught to play? Must the pleasure to be derived from a knowledge of the fine in literature, in music and in painting be confined to the few, to the privileged class?

Must the masses have only a practical education? If so, then the war we have waged for a World Democracy will have been fought in vain. What greater duty, then, for all true educators than to end the antagonism between vocational and cultural education and to place them in their true relation of mutual co-operation? That they really are dependent on each other is evident, that the one refines and perfects the other no one can deny.

Take the study of drawing and painting, with its ethical and cultural value. It has also an infinite commercial value to a country. When Napoleon became emperor, he said: "Every child of France shall be taught to draw," and what was the result to the nation? The French people became the leading designers of the world. That was the commercial side, and France for years produced the greatest architects, painters and sculptors.

What was the effect on other countries, including America? Their commercial products were sent to France to be made beautiful in design and color, and our youth were sent to be trained as artists.

This lasted nearly a century, then we awoke to the necessity, a commercial one at first, of teaching our children

these things and now they are being taught in the good schools of our country; and we must strive to extend this teaching to all schools.

How can anyone walk through the streets of our towns, and many of our cities, and see all about them crude specimens of architecture and not feel the need of educating the builders? Of what value would a perfectly constructed piece of furniture be, if the shape and proportion were not fine also; or the exquisitely made garment, unless the design, the color, and lines were beautiful?

The house we live in is commodious, sanitary, well ventilated and lighted, but will it be a true home without the artistic touch, the fine things of beauty that are so essential?

The time is long past when a house is simply a shelter against the elements, the furnishings only necessities, and clothing a protective covering.

They now play a dual part, and the element of beauty enters in as largely as that of usefulness.

The Practical, Vocational and Industrial Arts in educating our people must co-operate with the Fine Arts to develop the highest in both phases.

The act of the Legislature, to place the Practical Art subjects in rank above those of Fine Arts is one that can never meet the approval of educators of broad intellect, and the teachers of the fine arts must so educate the public sentiment, that such an act will be a reflection on its intelligence and cannot go unchallenged.



LAFAYETTE

**BRUSH SHADOW
DRAWINGS**



WASHINGTON

HERO DRAWINGS ADAPTABLE TO POSTER WORK OR WOOD BLOCK COVER DESIGNS. SUCH DESIGNS WITH THE DARK PART MADE IN OPAQUE PAINT AND THE LIGHTS PAINTED IN TRANSPARENT PAINT PRODUCE FINE TRANSPARENCIES FOR PAGEANTS AND SCHOOL WINDOWS



"IT IS ONE OF THE HIGHEST JOYS TO LEAD YOUNG HEARTS THROUGH THE WOODS OF LIFE, HELPING THEM TO SEE THE RARE BEAUTY THAT SURROUNDS THEM." DRAWN BY ISABEL BACHELER

Teaching Patriotism Through Art

ISABEL BACHELER

NOTHING is more patriotic than filling the hearts of young Americans with beauty. It is also one of the highest joys to lead young hearts through the woods of life, helping them, meanwhile, to see the rare beauty that surrounds them. They are so eager, so hurried, so apt to rush madly after some will-o'-wisp gleam of happiness and see, as they stumble breathless and headlong through the forest, only the tiny twigs that brush or scratch their faces. What happiness it is to check their mad flight and lead them gently through the mysterious aisles, teaching them to see the quivering beauty of each tiny leaf and blade, peering into each shadowed recess and erie haunt, teaching them to love the tracery of white fern fronds against black forest mould, walking with them on tip-toe and listening to hear "tree music, sky music low"; and gradually see come into their eyes the light of a soul on fire. The journey may be long and sometimes tiring but it is always joyous and changing. There is the brook to refresh you, with its "small white flames of tinkling glee," there is the rushing wind that calls to the spirit wind in your own hearts and proves the reality of things that cannot be seen and handled. There are the hills, blue and ethereal, to thrill you and call you ever higher, ever farther. And as you look down upon the rocky fields through which you stumbled, the stormy torrent you forded, the rough foot-hills you climbed, you see from your height

just one continuous stretch of beauty, haze-veiled and lovely.

And how did you take an actual classroom of pupils under the spell of this beauty? You did it at first unconsciously. You discovered with glad amazement a treasure in your own heart, and you gloated over your hoard of gold like a miser. But unlike a miser you did not love to hoard it, and unlike his gold your treasure only grew the bigger as it was spent. And with hardly knowing how or why, by simply putting your heart into your work, you discovered great rubicund, merry coins rolling all over the classroom floor. Surely here was fare and more to pay the gate keeper of the fairy forest. And the name of this coin? It is Love.

To teach beauty (which is the responsibility of an art teacher) is to hold before your pupils treasures for them to love. Soon their very power to love expands and grows. What fun to show them the music of rhythm in design and composition, what delight to select such poems for them to letter that their minds unconsciously drink deep draughts of beauty as they do their work, what pleasure it is to make color for them a vital and important thing; and then at last when you find them all eager to be artists and wear smocks and short hair or flowing neckties and long hair (as the case may be), what joy then to tell them of real artists, great masters who have left the world true works of Art, and who believed that beauty, in its

perfection, could only be expressed if it were lived and so at last inspire them with the fundamental beautifying of their own souls and with the sacred privilege of service. "To give, to serve is the greatest thing in the world. That is why the heart of a crowd beats faster when a regiment of soldiers, each ready to make the great sacrifice, passes by."

And do you think you will find Reds or Bolsheviki in a group of young people filled with love of beauty, love of service? You have had your pupils for four years, the four years of their high school course; they are rich, their pockets bulge with the fairy coin; in their eyes glow the quiet peace of the shadowy forest as they say good-bye.

These are no anarchists, but true and loyal patriots, ready to do and dare great things. . . This is a big result to work for; it takes your time, your life, your heart. But it is for your country. Your service could not be more truly patriotic if you were in the khaki uniform of Uncle Sam. And it is so worth while! Spend your miser's hoard and watch your heart's treasure grow. Life is "good and fair." Love does "await you everywhere." And as you stand in your forest, the trees "reaching their leafy arms in prayer," your heart exalted, over the stillness of your soul will come the realization of the greatness of your trust and with renewed determination you consecrate yourself to your task.

Education and Production

CLARENCE E. FLYNN

A FEW years ago so great an emphasis on manual training and industrial arts was evident in our school work that some feared a decline in the cultural ideal in the educational process. The trend was bringing its benefits, to be sure, but there seemed ground for fear that the end might be a generation educated in hand and seriously lacking in educated mind and personality.

It has not worked out as many expected it would. The result has rather been the contrary one. We face today an unexpected situation at the close of a war that has tried the powers and resources of the earth. We have an abundance of people who are willing to work at seemingly dignified and

necessarily high-salaried tasks. We have a shortage of men willing to do the manual labor necessary to make the world go round.

The difficulty does not lie in any lack of training for manual tasks. We have never had so many people with hands trained to construct buildings and machinery, to set type, and to till soil to the best advantage. The schools have been training people for this kind of work long enough so that several graduating classes have been emptied out into the arena of the world's life. The number is constantly increasing. Yet the shortage seems to grow.

The trouble seems to root in a certain mistaken attitude toward labor. Our

people do not find it easy to get over the notion that gentlemen do not labor with their hands. The idea persists, in spite of all the wealth of our philosophy to the contrary, that a certain aristocracy inheres in idleness. People are ashamed to be seen in their working clothes, and if anyone comes upon them when they are engaged in some manual task they are prone to make excuses. They seem to feel that they have been overtaken in a fault.

Parents, trained in the ways mentioned, are partially responsible. Many of them go on in the path of error, despite the fact that they realize their mistaken attitude. Their solicitude for their children impels them, and it often impels them to courses that are not best for the children themselves.

Just the other day I heard a mother say that she realized the need of the world for workers, and that she realized the benefits of work to the individual. Yet she could not bring herself to feel willing that her two sons should spend their lives working with their hands.

"I cannot help wanting them to prepare for some line of work that will be easy and dignified," she said.

So the story has been through the years. So long as this is the motive from which parents send their sons and daughters to school we can hardly expect any great change in the situation.

A certain notion persists that education and work are incompatible. The assumption is that something is wrong when an educated man is seen employed at something involving physical exertion.

The other day a friend told me that he had just learned a strange thing. In

a certain nearby city, he said, a graduate of the state university and of a well-known law school was working as a motorman on a street car.

Perhaps something had gone wrong in the case of this man. The wages now paid to street car motormen compare so poorly with the money made by a successful lawyer that one is naturally led to this suspicion. At the same time, however, there is no reason why educated men should despise such work as that of a motorman. Neither is there any reason why the position of a motorman should not be made attractive to men of the highest grade.

The day is coming when low grade men will not be desired for any kind of work on earth. If there is real truth in the old saying that whatever is worth doing at all is worth doing well, we shall gradually learn that we must set men at all our work who are capable of doing it well. It is a great question whether cheap labor is really cheap after all. The chances are that the most capable labor obtainable in any line is the highest economy.

In a recent short story one colored man is made to remark to another that work is not to be expected from a gentleman of brains like himself. "Brains," he went on to say, "is to keep you from wukkin'."

This has too long been the general notion about intellectual ability. Training, both real and fancied, has too often been made the excuse for parasitism. The purpose of education is not to qualify one for getting through life on a minimum of toil. It is rather calculated to enable one to perform a maximum of work with a minimum of friction and waste. In other words,

education at its best is not a means to idleness but to efficiency.

The most representative products of our best schools are sufficient proofs of the productive element in the highest educational ideal. They are not idlers, but workers. Their work does not consist of mere fuss and parade. It brings forth the fruit of achievement. The idler is either a product of no school at all, a product of a school with a mistaken educational ideal, or a mutation from the really cultured type.

In this regard our notion of education is essentially different from the European one. In the Old World the prevailing idea of an educational institution was that its work was the preparation of young people to be polished aristocrats. The desired product was the graceful and courtly gentleman or lady. That conception may have been somewhat changed by the war, but such was what it was before the world was so largely made over in that great crucible of death.

Our idea of the aim of education is much the same here, except that our schools and teachers try to foster a somewhat different idea of what it takes to make an aristocrat. They do not proceed upon the theory that an idler is an aristocrat. The accepted canon in educational circles is that a man is not trained at all unless trained to be good for something, and that he must prove his culture by bringing forth fruits meet for it.

In their efforts to establish the productive ideal in the thinking of the public as well as in the work of the

school itself, our educational system has many handicaps to overcome. One of them is the fact that idleness has been so long and so well glorified in fiction and on the moving picture screen. Too many characters that walk before the eyes of our people, especially the boys and girls, are rich without working for their wealth. They live in palatial houses. They wear the finest of clothing. They indulge in the most expensive pleasures. Yet they toil not, neither do they spin.

This sort of thing has soaked into the public mind pretty deeply. It has exerted its effect upon the life of this generation. The number who would like to live without much exertion are a more or less direct result of it. It is one of the things that must be overcome. Some day it will begin to right itself, for the public will realize the mistaken assumption underlying it. Then a reaction will set in, but we dare not wait for the reaction. We must be trying to stem the current for the sake of those who need to be shown the light now. Just now we are probably at the crest of the billow.

It is to the credit of the public school system that it has always glorified work. We have never needed work and workers so much as we do now. Our armies have torn the world to pieces. We must now have workers to rebuild it into a finer and grander thing than it was before. Therefore the person who expects to take up room on it and live from it must produce. The life of society is co-operative. Each must do his share. The test of learning is service.



A GROUP OF WASHINGTON PICTURES TO HELP THE STUDENTS AND
TEACHERS IN THEIR DESIGNS FOR WASHINGTON DAY PROBLEMS

School Arts Magazine February 1921



My Daddy's name is
 Robert Meade,
 And he's a hero brave,
 He fought in Flanders
 over seas
 Democracy to save.

And Daddy's Dad's name's
 Robert Meade
 A hero too, you see,
 He fought back in the
 Civil War,
 With Lincoln against Lee.

And then there's Bob Meade
 Grand dad's Dad,
 Whose praises still are sung.
 A minute man they say
 he was.
 He fought with Washington.

And when my country
 calls again
 For men both staunch and true,
 I'm going to be a hero brave,
 'Cause my name's
 Bob Meade too.

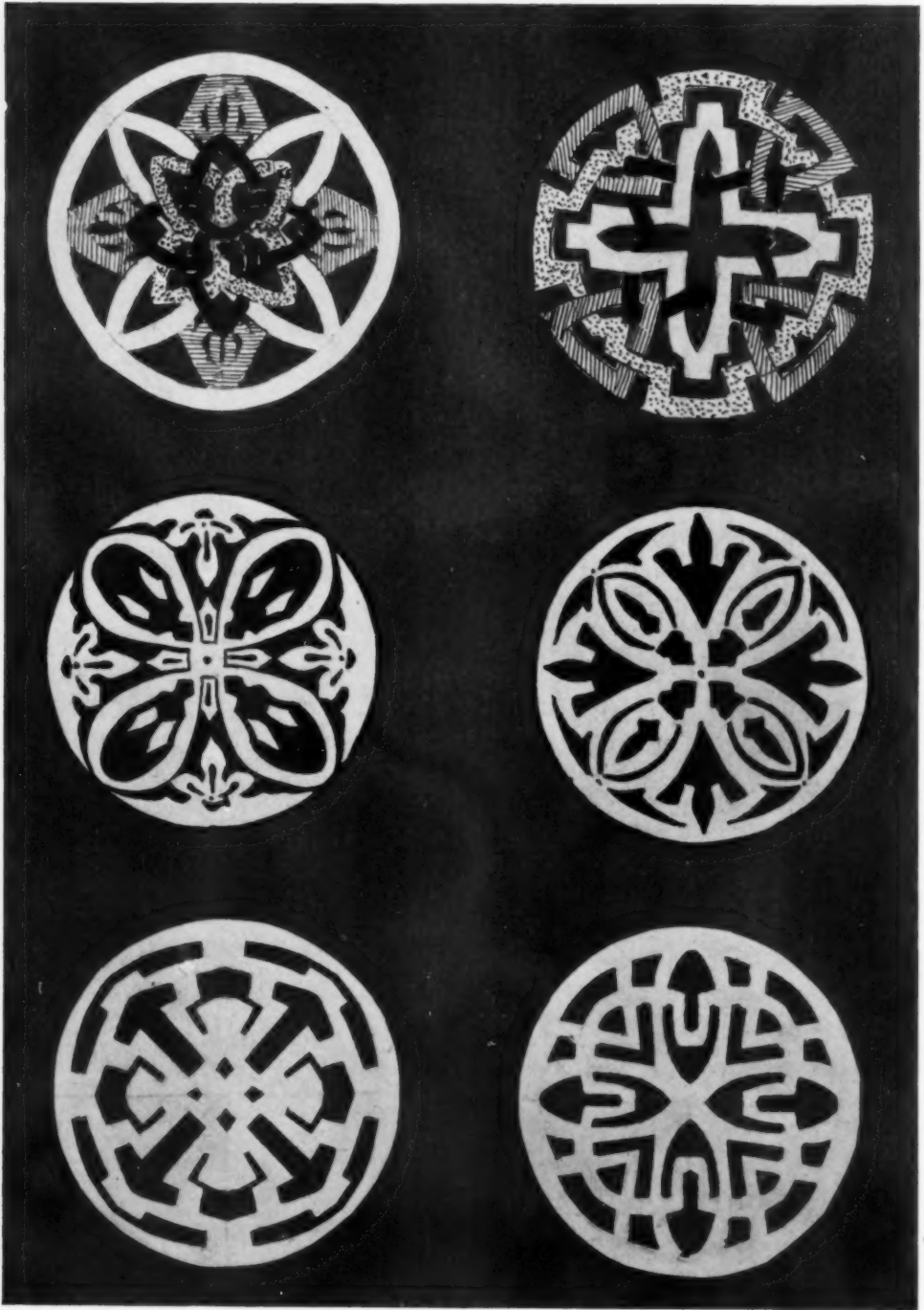
LOUISE D. TESSIN

ILLUSTRATED AND HAND LETTERED VERSE BY LOUISE D. TESSIN

School Arts Magazine, February 1921



COLONIAL SILHOUETTES AND PROGRAM DESIGNS BY IRMA ADAMS



TRAY DESIGNS BY DOROTHY G. RICE FOR GESSO APPLICATION. PRODUCED BY FOLDED AND CUT PAPER CIRCLES, AS DESCRIBED IN THE OPPOSITE ARTICLES

School Arts Magazine, February 1921

A Treatise on Trays

DOROTHY G. RICE

WHY don't you tell the SCHOOL ARTS MAGAZINE about our trays? Perhaps the fellows in other schools would like to make them."

"I'm not in school now, James. Ask your teacher, perhaps she will write about it."

"But you were our teacher when we did the work and know about it—besides, you have time to write."

We had been looking at the SCHOOL ARTS MAGAZINE and James called my attention to the article by Mr. John Lemos on "Gesso."

"Isn't that what we used?" asked James. "That kind of enamel stuff—you know."

"Yes, and I like the idea of using varnish. My hands used to be sticky for a week after grinding to a powder the resin we used in our recipe."

"Do you suppose, James, you could cut out some designs such as we used for the trays? No, drawing paper is too thick. Arithmetic or writing paper is better."

Having procured the paper, James placed an embroidery hoop upon the sheet and traced a line inside the rim, cut out the circle and folded it to a narrow sector. He then proceeded to cut shapes from the folded sides. Opening the paper he next crushed it in his hand.

"It's no good," he said, as he fired it into the waste basket.

I rescued it and said: "Well, what is the trouble? How are you going to improve it?"

"The holes are too small and too much alike." He tried again. This

time they were too varied. "Funny how a fellow forgets." The third time he had better success. "Don't you remember, sometimes we painted the holes and sometimes the straps between? I'll darken the pattern to show this."

James referred to transferring the design to wood—three-ply white wood which was sawed to fit the embroidery hoop—then the paper pattern was laid upon the wood and the spaces outlined. Removing the paper, we sometimes connected lines, thereby securing most interesting interlaced designs.

For paint we used the gesso mixture colored with blackboard crayons. There is always a box full of short ends left from landscape work, and war-time economy suggested this use with excellent results.

The desired color is moistened, rubbed on a china dish and the gesso added. Long, thin brushes (used by sign painters for fine lines) are best. The brush is loaded with gesso till it drips and the brush held vertically while working. The design is build up layer by layer, allowing one coat to harden before applying another. Surfaces of an inch or more should be broken into smaller sections as gesso is apt to crack when covering larger spaces.

The background may be left natural wood or stained with a wash of water color or ink. When shellaced or varnished and supplied with glass push pins to stand upon, the little trays are convenient and attractive.

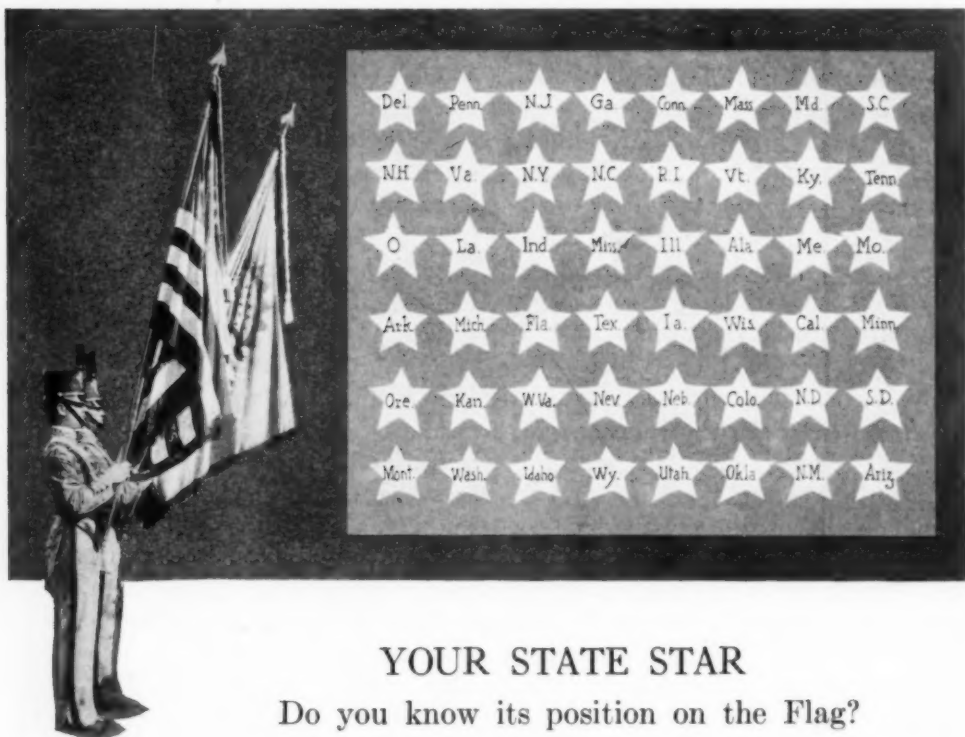
More ambitious were the trays made by the advanced pupils. Heavy bleached or unbleached cotton was stretched and

sized with a thin coat of enamel paint, the design transferred and painted in gesso. That familiar basket of flowers that each month decorated the cover of this magazine in 1916 made a particularly successful design for a tray. Enlarged many times and painted in soft tints against a background of cream-colored tiles, it was very pleasing and, when varnished with that varnish which you see so much advertised, it was really impervious to heat and water. When mounted in a wooden rim (glass

was superfluous) and given handles, it made a serviceable tea tray.

Painted on cloth we thought these designs could be used for doilies, but the varnish had too unpleasant an odor. Nothing, however, could be better to protect the polished table from the moisture of a flower pot, and can't you see what stunning decorative tiles they would make upon a bathroom wall?

Just try a series of ship designs, for instance, and you will thank James for this article.



YOUR STATE STAR

Do you know its position on the Flag?

EACH star in the flag represents one of the states of the Union and each star has a definite location. When you look at Old Glory unfurled in the breeze, what a thrilling blue background to the forty-eight stars! And one of the stars represents your state, its position on the square of blue having been definitely regulated by law and executive order.

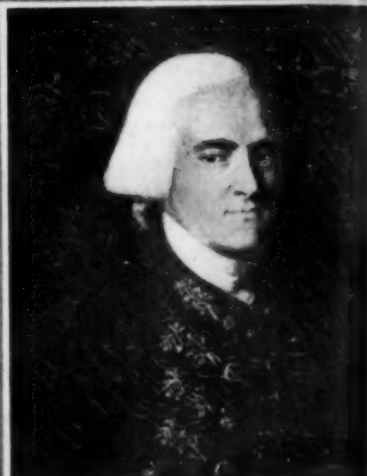
On Oct. 26, 1912, President Taft

issued an executive order concerning the flag. It provided for the specific arrangement of the stars. They were to be arranged in six horizontal rows of eight stars each starting from the upper-left hand corner, each row running from left to right, the star corresponding to each state being named in the order in which the states ratified the Constitution.

PICTURE STUDY



THE DISCOUNT RATE



John Hancock



THE UNIVERSITY OF CHICAGO

[illegible]

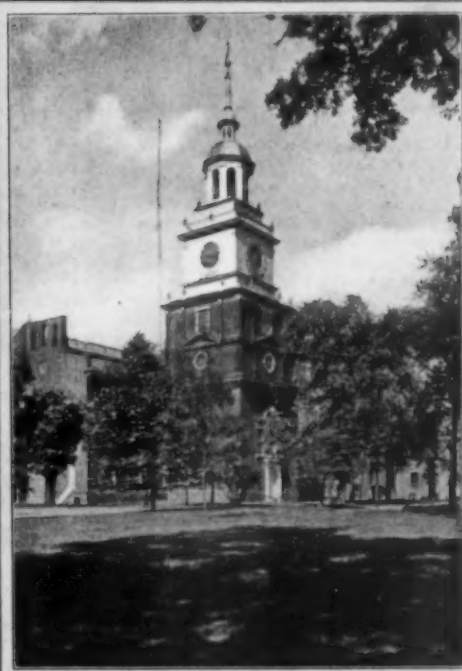
AUTOGRAPHS OF THE SIGNERS

NOTABLE SCENES AND SUBJECTS CONNECTED WITH THE BIRTH OF OUR COUNTRY. SIMILAR PICTURES SHOULD BE THE BASIS OF A
CAN BE A SUBJECT TO WHICH SUCH PICTURES ARE OF M

AMERICAN HISTORY SUBJECTS



THE LIBERTY BELL.



THE BASIS OF ART SUBJECTS IN EVERY SCHOOL DURING THIS MONTH. PICTURE STUDY AND BOOKLET CONSTRUCTION
 THESE ARE OF MUCH VALUE IN EVERY GRADE

AMERICANISM FOR PUBLIC-SCHOOL BOYS A CREED

BY WILLIAM H. KETLER

There are many reasons why I should be proud of my native land and loyal to it and its institutions.

My native land, the United States of America, was the first to declare that all men have inalienable rights to life, liberty and the pursuit of happiness.

Carrying out this declaration, the United States has a form of government in which we are all equal before the law. There is no position in the government to which any of us may not attain. Poor boys have attained the Presidency of the United States, a greater honor than the throne held by any European monarch.

By the union of States our government gives each of us a greater range of civilized country to travel in than any other nation in history. I, a citizen of New Jersey, have equal rights in California with any citizen of that State, and my life is as safe in California as it is in New Jersey.

My country gives me the right to think, speak and write my thoughts, and try to persuade my fellow-citizens to think as I do, provided that I do not incite them to violent action, and do not interfere with the liberty of any other citizen.

My country permits me to worship God according to the dictates of my conscience, and permits no union of church and government, nor any favors to any form of religious belief.

My country with its public schools, enables me to learn the thoughts and understand the achievements of the great and wise men of all ages. This public school places the poor boy on a level with the rich boy and enables the attentive and studious boy to win the honors regardless of the wealth of his parents.

My country has a greater variety of climate than any other civilized country on earth, and by the freedom and ease with which I may go from one section to another I may quickly find the climate adapted to my particular state of health.

My country is favored with much natural beauty and grandeur, inciting me to reverence for the God who spread all this wonderful picture land before me.

My country raises every plant and every beast needed in any way to sustain my life and provide for my comfort.

My country has become a beacon light to all the other peoples of the earth, summoning them to leave the darkness of ignorance and dwell in the glorious light of liberty.

So again I pledge allegiance to you, the flag of my native land, beautiful banner of the brave and the free, and I thank God, who gave me life, that I am able to say, I am an American.



Designing the Great Seal of the United States

GENERALLY one would think that our Colonial Fathers had weightier matters of state and more complex conditions arising from the forming of a new nation to attend to than the designing of national emblems. Nevertheless, they considered the selecting of national symbols an important matter and gave careful consideration to the plan for a great seal of the United States as well as a flag design.

Soon after the Declaration of Independence was signed, Benjamin Franklin, Thomas Jefferson, and John Adams were appointed a committee to prepare a great seal for the new republic. Several designs were submitted by a French West Indian named Du Simitiere, but none were accepted.

Then each member of the committee was asked to submit a design. Franklin's sketch showed Moses lifting his hand and dividing the Red Sea, the waters destroying the Egyptians, and for a motto, the words of Cromwell, "Rebellion to tyrants is obedience to God." Adams proposed a design with Hercules; the Hero resting on a club, with Virtue pointing to her rugged mountain with its difficult ascent, while Sloth tries to persuade him to her flowery paths. Jefferson proposed the design showing the Children of Israel in the Wilderness led by a cloud by day and a pillar of fire by night. Jefferson was then requested to combine the different ideas into one design, which he did. This description in his own handwriting is still on file in the State Department. "It consists of a shield with six quarterings—the first, gold with the white and red rose for England; the second, white with a thistle for Scotland; the third, green with a harp of gold for Ireland; the fourth, blue, with a golden lily, for France; the fifth, gold, with a black eagle, for Germany; and

the sixth, a crowned red lion for Holland." These denoted the countries from which America had been peopled.



On the reverse side a combination of the various previous ideas was shown. While the design met with the unqualified approval of Jefferson's associates, their report was never acted upon by Congress.

A second committee appointed in 1779 met with the same neglect and it was not until 1782 that Congress adopted the present design. This design was secured by John Adams, then in London, and was suggested by Sir John Preston, a baronet of the west of England, and a warm friend of America.

Picture Study and Oral English in One

A Real Correlation

AN OUTLINE FOR USE OF TEACHERS IN THE GRADE SCHOOLS
OF THE CITY OF ERIE

STANLEY G. BRENEISER

PICTURE STUDY AND ORAL ENGLISH IN ONE

1. *An Introduction to the Teacher for Herself.*

Pictures are in themselves a language. We should give our pupils instruction in the Picture Language so that they may learn to talk intelligently in this tongue.

A. There is always a strong *national* quality in a good picture.

B. You must put yourself in the same state of mind (in as far as this is possible) as the man who painted the picture if you really want to *see* the picture.

C. One must take into consideration the artist's personal characteristics, in judging the picture.

D. That picture is greatest which excites, in the greatest number of individuals, the desire to carry the idea of the picture farther to his own personal, logical conclusion of that idea.

E. We look at a picture:

1. For what it is.
2. For the idea for which it stands.
3. For its technique. (Color, manner of painting.)

F. In judging a picture fairly, one must take into consideration the following to be an unbiased and intelligent judge.

1. Artist's nationality.
2. His personal characteristics.
3. His living conditions.
4. His intelligence.
5. The main idea of the picture.

2. *The Idea in Teaching Picture Study to Children in School.*

A. To create in them a love for beauty and an appreciation of the wonderful works of God and man.

B. To broaden their vision (spiritual and mental).

C. To teach the correct use of the powers of observation.

D. To increase and improve their vocabulary and powers of conversation.

3. *Methods of Teaching Picture Study in Correlation with Oral English.*

A. Select from the list of pictures suggested for your grade, one that is rich in either historical or in literary interest for your first lesson.

B. Hang as large a copy as you can secure of the picture in your room where it may be seen by all pupils to advantage; do this a few days before giving or assigning the lesson.

C. On the day when you are to assign topics for discussion concerning the picture, be sure to read or tell the story of the picture—from the human element side only. Avoid descriptions of the artist, his life, dates, etc. Save these facts until last when a real live interest has been shown by the children. They may then ask for this information.

Example: "*Fog Warning*" by Winslow Homer.

Tell the story of the characteristics of the typical Maine fishermen. Their courage to buffet storms; their steadiness, level headedness in time of distress, etc. Bring in the descriptive beauty of the interesting, many-sided coast of Maine. Its geography, formation, climate, etc. Next the "sentiment-appeal" of the picture, the life of the fishermen, the effect and value of the sea on them.

D. Now assign topics for oral discussion to be looked up, thought about and planned at home; to be given in school, in class, at the desired period in a day or two.

Example: from same picture, for topics.

"Climate of the New England States."

"The Cause and Effects of Fog."

"Marine Paintings and Painters."

"Character of Fisher Folk."

"Winslow Homer, himself."

E. Oral Discussions.

Have the children who had topics assigned, discuss their subject. At the end of each indi-

vidual discussion allow a general questioning, criticism, etc.

F. Be prepared to answer now (teachers) questions relative to the picture, artist, his life, etc. Usually by this time the interest is so keen that all are anxious to know more about the picture, the artist and other paintings that he may have made, that the time will be all too short for a thorough completion of the lesson.

4. *List of Pictures for Study in the Various Grades.*

A. Grade One.

1. Feeding the Hens—Millet (French).
2. The First Steps—Millet (French).
3. Can't You Talk—Holmes.
4. St. John and the Lamb—Murillo (Spanish).
5. The Cat Family—Adam (French).
6. The Infant Samuel—Reynolds (English).
7. Baby Stuart—Van Dyck (Flemish).
8. Feeding Her Birds—Millet (French).
9. A Fascinating Tale—Ronner (Dutch).
10. Melon Eaters—Murillo (Spanish).

B. Grade Two.

1. Cat in Window—Dou (Dutch).
2. Children of the Shell—Murillo (Spanish).
3. The Divine Shepherd—Murillo (Spanish).
4. A Helping Hand—Renouf (French).
5. The Sick Monkey—Landseer (English).
6. Saved—Landseer (English).
7. Miss Bowles—Reynolds (English).
8. Mother and Child—Brush (American).
9. Young Handel's First Efforts—Dicksee (English).
10. Age of Innocence—Reynolds (English).

C. Grade Three.

1. School in Brittany, Jeffroy (French).
2. French Boys in School—Jeffroy (French).
3. King of the Forest—Landseer (English).
4. Horseshoeing—Landseer (English).
5. Going to Work—Millet (French).
6. Pilgrims Going to Church—Boughton (American).
7. Return of the Mayflower—Boughton (American).
8. Madonna del Gran Duca—Raphael (Italian).
9. At the Watering Trough—Dagan-Bouvet (French).
10. Child with Apple—Greuze (French).

D. Grade Four.

1. Village Blacksmith—Herring (English).
2. Pilgrim Exiles—Boughton (American).
3. Ploughing—Rosa Bonheur (French).
4. Deer in the Forest—Bonheur (French).
5. Madonna of the Chair—Raphael (Italian).
6. The Balloon—Dupre (French).
7. The Broken Jar—Greuze (French).
8. Blue Boy—Gainsborough (English).
9. Evangeline—Boughton (American).
10. The Knitting Shepherdess—Millet (French).

E. Grade Five.

1. The Connoisseurs—Landseer (English).
2. On the Alert—Bonheur (French).
3. Holy Family—Botticelli (Italian).
4. St. George and the Dragon—Carpaccio (Italian).
5. St. John in the Desert—Raphael (Italian).
6. The Horse Fair—Bonheur (French).
7. John Alden and Priscilla—Boughton (American).
8. Song of the Lark—Breton (French).
9. The Goose Girl—Millet (French).
10. Repose in Egypt—Van Dyck (Flemish).

F. Grade Six.

1. Holy Night—Correggio (Italian).
2. Aurora—Guido Reni (Italian).
3. Sistine Madonna—Raphael (Italian).
4. Joan of Arc—Bastien-Lepage (French).
5. Shepherdess and Sheep—Lerolle (French).
6. The Gleaners—Millet (French).
7. Reading from Homer—Alma-Tadema (Flemish).

8. Holy Family—Rubens (Flemish).

9. Avenue of Trees—Hobbema (Dutch).
10. Sir Galahad—Watts (English).

G. Grade Seven.

1. Spring—Botticelli (Italian).
2. The Last Supper—Da Vinci (Italian).
3. The Lake—Corot (French).
4. Orpheus and Eurydice—Corot (French).
5. The Angelus—Millet (French).
6. Oxen Going to Work—Trojan (French).
7. Mauve—Sheep—Spring and Autumn (Dutch).
8. The Night Watch—Rembrandt (Dutch).
9. The Mill—Ruysdael (Dutch).
10. Christ in the Temple—Durer (German).
11. The Childhood of Christ—Hoffman (German).

12. The Forge of Vulvan—Velasquez (Spanish).
H. Grade Eight.

1. Portrait of Mother—Whistler (American).
2. Fog Warning—Homer (American).
3. The Golden Stairs—Burne-Jones (English).
4. The Blessed Damosel—Rosetti (English).
5. Christine of Denmark—Holbein (German).
6. The Anatomy Lesson—Rembrandt (Dutch).
7. Man with Sword—Frans Hals (Dutch).
8. Frieze of the Prophets—Sargent (American).
9. Story of the Holy Grail—Abbey (American).
10. The Two Majesties—Gerome (French).
11. Delphic Sibyl—Michaelangelo (Italian).
12. The Assumption—Titian (Italian).

5. In the preceding lists of pictures, please do not think that they are inflexible. In fact, most of the pictures given in the list for 6th, 7th, and 8th grades can be used in all of those grades and sometimes to advantage in grades 4 and 5. Likewise lists for grades 1 and 2 can be used in both grades and in grade 3. Grade 4 can draw from grades 3 and 5, at times.

6. Where a detailed sample lesson in picture study is needed by a teacher, one will be furnished upon request or a demonstration lesson can be arranged for; but for most part, teachers should be able to proceed from a careful reading of this leaflet.

7. Primary teachers and teachers of grades up to grade six will not be able to carry out the "topic method" of study as explicitly as in the upper grades. However, they can use the conversational and dramatic representation method with equal success.

8. There is another side to the study of pictures that has not been mentioned. This is the study of the design or plan of the picture. It is an interesting phase of picture study and one that is useful in a clear understanding of composition. It requires a knowledge of the principles of design and arrangement of lines and masses and needs illustrative material to make points clear. Such a sheet will be printed at some time in the near future to add to this leaflet. In the meantime let us proceed with the good work.

9. For use in the study of pictures at the present time, there is no better set of books or material than the graded set, one for each grade, called "Stories Pictures Tell" by Carpenter, published by Rand, McNally & Co.

10. For further help or suggestions, kindly advise Stanley G. Breneiser, Director of Art Education, the School District of the City of Erie, Pa.

Prize Winners in the September Picture Arrangement Contest

The judges have made the following awards based upon good arrangement combined with color harmony and good craftsmanship. Some good arrangements were eliminated due to careless cutting and pasting. Over a thousand pictures were received and the winners are as follows:

FIRST GRADE—FIRST PRIZE
Steve, South Euclid, Ohio.

SECOND GRADE. FIRST PRIZE
Louise Gates, South Euclid, Ohio.

THIRD GRADE. FIRST PRIZE
Katherine P., South Euclid, Ohio.

FOURTH GRADE. FIRST PRIZE
Thelma, Marion, Ind.

FOURTH GRADE. SECOND PRIZE
Ephriam Hort, Marion, Ind.

FIFTH GRADE. FIRST PRIZE
Evelyn Howard, Rahway, N. J.

FIFTH GRADE. SECOND PRIZE
Bernice Jones, Marion, Ind.

SIXTH GRADE. FIRST PRIZE
Ann Jane White, Jackson, Ohio

SIXTH GRADE. SECOND PRIZE
Emma Blodow, Hoboken, N. J.
Charles Walker, Rahway, N. J.

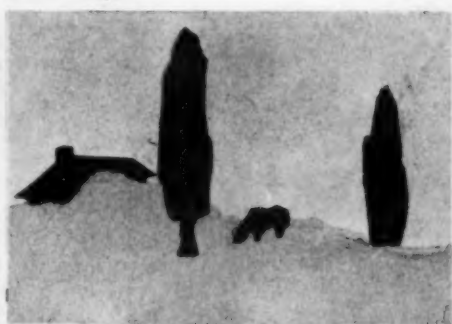
SEVENTH GRADE. FIRST PRIZE
George Bierworth, Jackson, Ohio.

SEVENTH GRADE. SECOND PRIZE
Flora Dodge, Manchester, Iowa.
Dwight Shumate, Jackson, Ohio.
Benton Swanson, Jackson, Ohio.

EIGHTH GRADE. FIRST PRIZE
Oliver Garret, Jackson, Ohio.

EIGHTH GRADE. SECOND PRIZE
Hazel Wandell, Jonesville, Wis.

Honorable Mentions are awarded to the following: Rupert Kendall, Monson, Mass.; Ruth Jaycox, Manchester, Ohio; Edia Wood, Jackson, Ohio; Luella Hildebrand, Jackson, Ohio; Virginia Clark, Rahway, N. J.; Helen Droege, Rahway, N. J.; Beuchamp Breedlove, Valdosta, Georgia; Wm. McCoy, Marion, Ind.; Henry Morrow, Iowa City, Iowa; Carrie Morris, Jackson, Ohio; Freda Blanche Tomlinson, Jackson, Ohio; Alice Lovejoy, Jackson, Ohio; Herbert Scott, Marion, Ind.; John W. Moote, Marion, Ind.; Anna Shalestick, Rahway, N. J.



GRADE 1 STEVE P. SOUTH EUCLID, OHIO



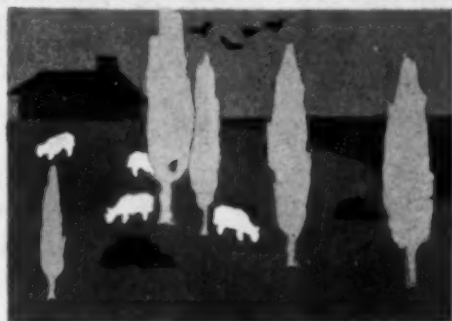
GRADE 3 KATHERINE P. SOUTH EUCLID, O.



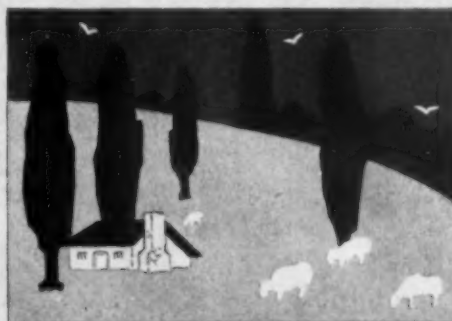
GRADE 2 LOUISE GATES SOUTH EUCLID, O.



GRADE 4 THELMA MARION, IND.



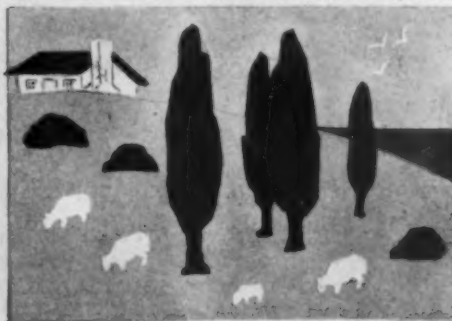
GRADE 5 EVELYN HOWARD RAHWAY, N.J.



GRADE 6 ANN JANE WHITE JACKSON, OHIO



GRADE 7 GEORGE BIERWORTH JACKSON, O.



GRADE 8 OLIVER GARRETT JACKSON, O.

THE PRIZE WINNING PICTURE ARRANGEMENTS OF THE COMPETITION ANNOUNCED IN THE SEPTEMBER SCHOOL ARTS MAGAZINE

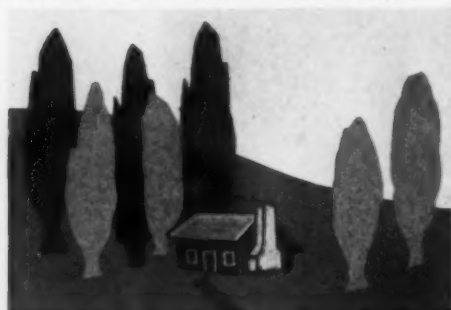
School Arts Magazine, February 1921



GRADE 4 EPHRIAM HORR MARION, IND.



GRADE 5 BERNICE JONES MARION, IND.



GRADE 6 EMMA BLODOW HOBOKEN, N. J.



GRADE 6 CHARLES WALKER RAHWAY, N. J.



GRADE 7 BENTON E. SWANSON JACKSON, OHIO



GRADE 7 FLORA DODGE MANCHESTER, OHIO



GRADE 7 DWIGHT SHUMATE JACKSON, OHIO



GRADE 8 HAZEL WANDELL JONESVILLE, WIS.

SECOND PRIZE AWARDS IN THE PICTURE ARRANGEMENT CONTEST
AS ANNOUNCED IN THE SEPTEMBER SCHOOL ARTS MAGAZINE

School Arts Magazine, February 1921

Book Reviews

A HISTORY OF THE ART OF WRITING by William A. Mason, published by the Macmillan Co., is an excellent volume of the history of lettering. The history of writing is in a sense the history of the race. The book covers the complete evolution of the art of writing, from its very beginning to the present day. It devotes a chapter each to Egyptian and Hittite Hieroglyphics, Babylonian tablet and Phoenician alphabetic writing, tracing the inception of Greek and Roman Alphabets, and following out the perfection of script by Mediæval copyists, comes finally to the invention of the printing press, civilization's great agency of knowledge. The book should be in the hands of every art teacher and in every school library.

THE PSYCHOLOGY OF DRESS by Frank Alvah Parsons adds another fine volume to those already written by the well known author on art subjects. The relation of dress to mankind, the expression of a nation's religion, political and social life through its art, whether in the style in clothes or other allied arts is demonstrated by many illustrations and descriptions of the European periods from the Mediæval to the Twentieth Century. The volume is published by Doubleday, Page and Co., and is a splendid addition to the history of costume.

THE NEW MUSEUM, THE GLOOM OF THE MUSEUM, A PLAN FOR A NEW MUSEUM, and INSTALLATION OF A SPEAKER are four booklets by John Cotton Dana, Librarian of the Newark, New Jersey, Free Public Library. They contain a lot of fine knowledge for curators, speakers, teachers or librarians, who have anything to do with the displaying of exhibitions or the arranging of educational material. The books are published by the Elm Tree Press of Woodstock, Vermont.

GETTING OUT THE HIGH SCHOOL PAPER is a booklet, one of a series of bulletins on what Cleveland's public schools are doing. It is written by Clara C. Ewalt of the Department of English, of the East Technical High School, Cleveland, Ohio. These booklets are available to all citizens of Cleveland through the public libraries, with the expectation that they will help largely in providing the citizens with important facts about Cleveland's schools. It's a fine, sensible plan, and the booklets are a concise, thorough exposition of their theme. This booklet on "Getting out the High School Paper" would be of immense value to the staff of any high school publication.





A CUT PAPER PORTRAIT MADE BY LOUISE D. TESSIN,
WORKING DIRECTIONS DESCRIBED IN THE OPPOSITE VERSES
School Arts Magazine, February 1921



Suggestions for attractive program covers
made of cut out colored papers

CUT PAPER PROGRAM DESIGNS DESCRIBED BY MISS TESSIN IN THE GOOD IDEAS SECTION

The Cut Paper Portrait

A portrait hangs in our hall,
Of stately, great grand-dad
And to show you all just how he looks,
A pleasant time I've had,

With paste and scissors, as you see,
And papers bright and gay
To reproduce his features fine
In a simple way.

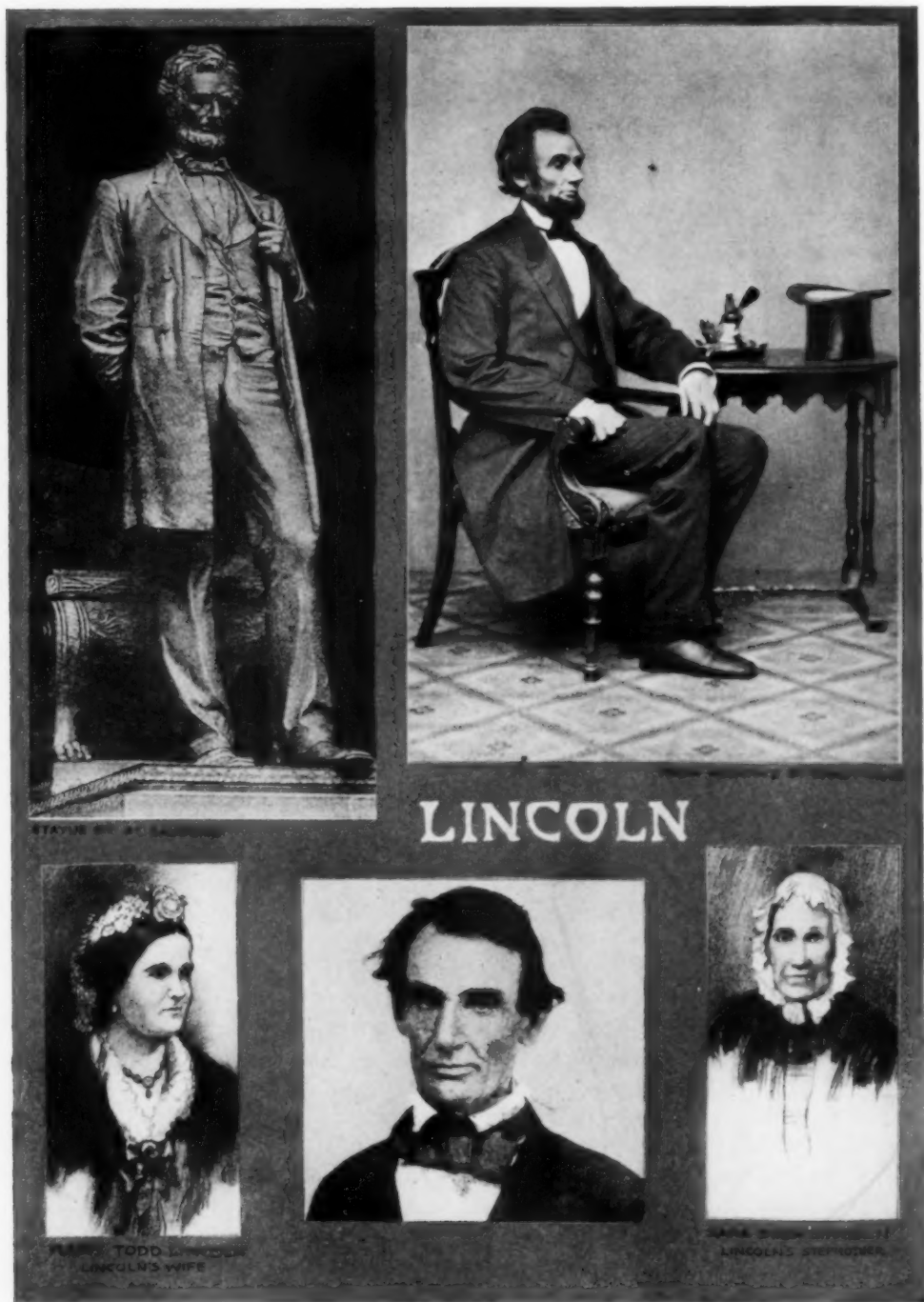
Of paper white I cut his wig.
His coat I made of blue.
His epaulettes and buttons brass,
His collar crimson hue.

A ribbon black to tie his wig,
And shadows to match all
The colors in the portrait
That hangs upon the wall.

His eyes of blue, his scarf of white,
With strips to show the fold,
And button holes upon his coat,
Just as he wore of old.

He is a very handsome man
I'm sure you'll all admit.
All cut of colored papers
And pasted down to fit.

Louise D. Tessin



A PAGE OF LINCOLN PICTURES TO HELP THE STUDENT AND TEACHER
IN ILLUSTRATIONS NEEDED DURING LINCOLN'S BIRTHDAY MONTH



SKETCH LINE



DECORATIVE LINE



PENCIL AND WASH

FOUR RENDERINGS OF THE PORTRAIT OF LINCOLN SHOWN ON THE OPPOSITE PAGE. THE TWO TOP DRAWINGS WERE MADE IN PEN AND INK, AND THE TWO BELOW WERE DRAWN IN WATER COLOR WASH

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

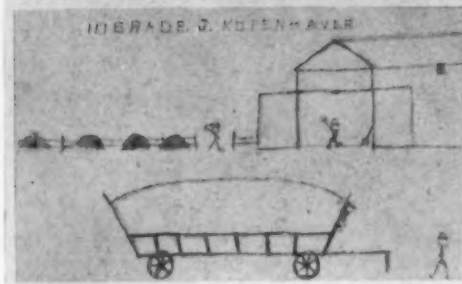
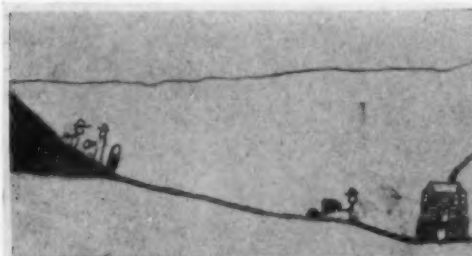
CHILDREN'S ILLUSTRATIONS are full of humor and childish truth. Miss Lucy P. Foster of St. Clair, Pa., contributes to our pages the four drawings shown below. She says, "I am sending a few illustrations which my third grade children did the first week of school, without any assistance whatever. As our town is in the very heart of the anthracite coal region, you will see that some of them have local color at least."

It is an excellent idea to permit the children at least once a week to make drawings without dictation. Many a surprise has come to the teacher who has permitted children this opportunity of individual expression. Willie, who has been hopeless at drawing flowers, produces a wonderful canal boat drawing; Mary, who received a low mark in crayon drawing, produces a paper doll and complete paper wardrobe, worthy of a child much older in years. The teacher who does not hold too close to the textbook formulas or keep too rigidly to the course learned in previous years in some

normal course, but who finds from the children and the demands of time what fulfills the hour's most important need, is the one whose problems never grow old.

Watch the children's ideas, and give them an hour a week to draw what they like best to do. The next step is then to show them how to better their subjects and how these things may be applied to make beautiful the useful objects around them.

SAND BOX PROBLEMS may be diversified so that they are applicable to many ages. For instance, note the simple three-dimension illustration of the cavedweller's home shown on the table on the opposite page, and the modern house and yard constructed by primary grade children. Then, below is shown a large city worked out on a large table. No finer method exists for bringing home geographic truths and a knowledge of the world's history than the working out of the forms of the principals of the subject being studied.



FOUR ILLUSTRATIONS BY THE PUPILS OF THE SCHOOLS OF ST. CLAIR, PA.



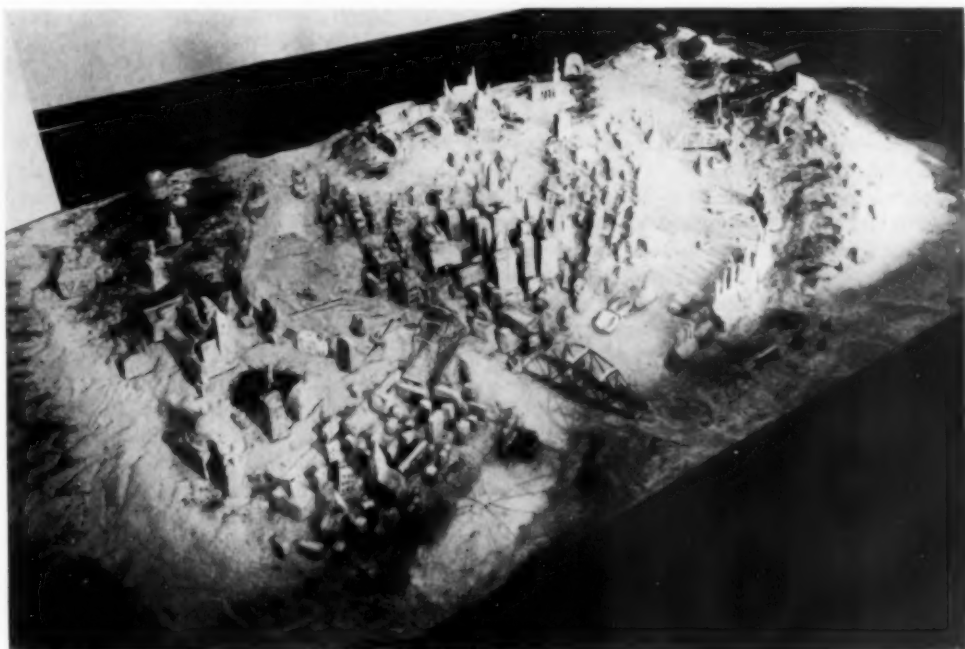
A COTTAGE AND A CAVE DWELLER'S HOME BUILT ON THE SAND TABLE BY THE PUPILS OF THE SPRINGFIELD, MASS., SCHOOLS

Architects used to depend almost entirely upon plans to tell the story of their buildings to be constructed, then they found that side elevations showed more and that perspectives were still more easily understood. Now, many of them work out or have worked out, actual models in clay, cardboard, modeling waxes, or other substances that will show not only the house and all its sides but also the

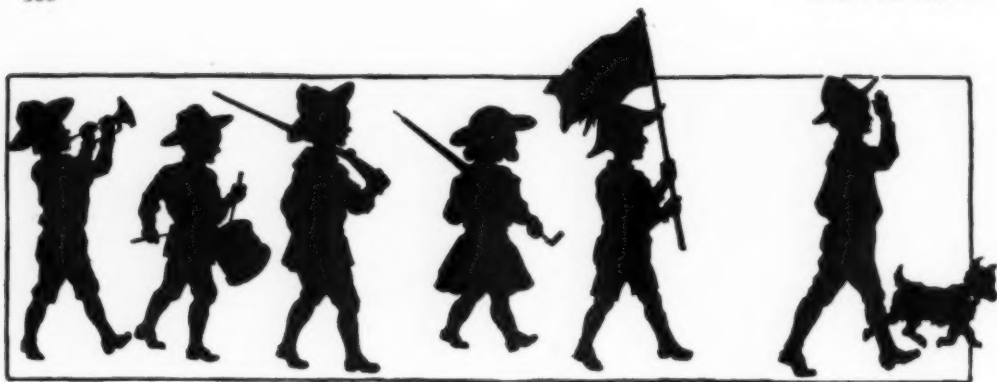
land contours and the relation of the house to its arbitrary surroundings.

What teacher is there who does not enjoy the sandtable problem as fully as the pupils and who does not willingly sacrifice cherished home objects to the adornment of the sand table subject?

Discarded wooden blocks, and odds and ends from the carpenter's bench, pebbles from the



A SAND TABLE CITY BUILT BY THE PUPILS OF THE SCHOOLS IN PITTSBURGH, PA.



FORWARD MARCH! WE'RE CELEBRATING

beach, rocks from the wayside, sprigs from the trees, cardboard boxes, neglected beads and bits of glass all take on a new value and by a fairy's touch become castles and stone walls, growing trees, bridges and lakes in the miniature landscape developed on the sand table in the corner. The teacher in the Kindergarten or Primary grades who hasn't a sand table and the child who can't build "real houses and bridges and flowered paths" is losing lots of helpful fun.

FEBRUARY PATRIOTIC PROBLEMS:

—The two birthdays of great Americans in this month's program bring fine opportunities for designs. Several of our pages suggest such possibilities and particularly those pages by Miss Tessin show good applications to page decorations and programs.

The subjects of Washington and Lincoln will be very much looked up by students for use in programs, school publications, invitations and other uses, and the teacher should plan to guide this use along the right channel. It's easy enough to find a good subject pertaining to the life of either Washington or Lincoln, but it is not so easy to know how to re-adapt it to some particular use. If the problem is one of a booklet cover or a large poster there are distinct conditions to be considered and every user of the subject should have them pointed out to him.

One of our pages shows figures of American heroes worked out in strong masses of dark and light for poster use. Details have been sacrificed in the lights and only those essential parts retained. By comparing the picture of Washington on horseback with the same

subject on the page showing Washington subjects, this method of working shadow drawings can be better understood.

On the page opposite to the Lincoln portraits is shown four renderings of Lincoln seated at a table. Two of the renderings are in pencil and ink while the other two are wash drawings. Each one has been taken from the same subject but interpreted in a different manner, some particular use being thought of while the rendering was done.

Every art student should have some training in the adaptation of rendering to specific uses. Many students when brought face to face with professional needs fail because they have been taught to say their subject only in one way.

SILHOUETTE WORK. The making of silhouette borders is a project in which the whole class may participate. A given general plan and everyone will find something that can be cut out of dark paper with scissors and added to the border. We will suppose that a monthly border will be the proposed plan. A certain section of the blackboard or wall is set aside and the class is told that each one is to contribute some cut-out figure or native subject that belongs to the month of February. To avoid duplication of subjects, the teacher may propose what subject each row or each student may work upon. On Assembly Day the teacher assembles the subjects, elected lieutenants help with the pasting and the class should participate in the deciding where subjects will look the best for pasting in the space. Some will want the main subject placed in the center, but they will learn that it is best not to and why, and that balance is



WASHINGTON'S AND LINCOLN'S BIRTHDAY

produced not necessarily by the same kind of subject in the opposite side but possibly by other smaller subjects' but more of them. And the first thing you know, the whole class has developed unknowingly the first principles of pictorial composition.

VALENTINES:—The three pages of valentine suggestions show a group of novel ideas for the small folks to make. Most of them are action valentines—things that work—and are a delight to the young heart. It takes only a few pieces of red and white paper and a little paste and a pair of scissors for the pupil to produce a valentine for mother that will be far more appreciated than the machine-made, "printed in Germany," lace paper affair usually purchased valentine.

The Campbell Kid Valentine was designed by Miss Linda S. Connelly of Cleveland, Ohio, who describes how to make it as follows:

A Campbell Kid Valentine

Materials required:

Tan "cover paper," 12" x 4".

A small, red "Dennison" heart seal.

A Campbell Kid picture from an advertisement.

Two "Crown Paper Fasteners" No. 5.

The pattern of the chair.

The first step in making the illustrated valentine is to trace the pattern twice and then cut out carefully. Fit together to learn which is the back and which the front of the chair and then draw the stripes and line of ruffle on the front and back pieces. The stripes on the ruffle are not necessarily a continuation of those on the chair but must be of the same width. Print "PEEK-A-BOO, I LOVE YOU!" on the

front, using lines to keep the printing straight. Arrange a Campbell Kid between the front and back pieces of the chair, so that, as he is pulled forward, he will appear to be leaning forward from a sitting position to peek around the side of the chair. Stick a small "Crown Paper Fastener" through the three thicknesses of paper at the seat of the chair and another at the top of the chair. Finally, lay a thread on the Campbell Kid's arm, and paste over the hand a small, "Dennison Heart" seal. The thread is an invitation to pull, and the result is interesting.

CUT PAPER ILLUSTRATIONS shown on another page by Miss Tessin are well demonstrated by her colonial portrait and programs which were produced with the scissors and different toned papers. Her following description tells more about the work:

"In order to make our programs for this year's Washington's birthday exercises somewhat different from those of previous years, we voted on cover designs made of cut out papers. It was the first attempt to turn the problem of cutting papers into practical use of this kind, and the results were surprising and happy.

Blue soldiers on white cards, bordered with fine red lines and lettered in red, or red cherries with brown stems and green leaves on tan programs were indeed attractive. Folders were designed in many shapes and sizes. In order to make duplicate designs or repeating figures it was necessary to cut the same on several thicknesses of paper at one time.

Much individuality and talent was shown in the various designs and the problem was received much as a contest for producing the most artistic program covers.



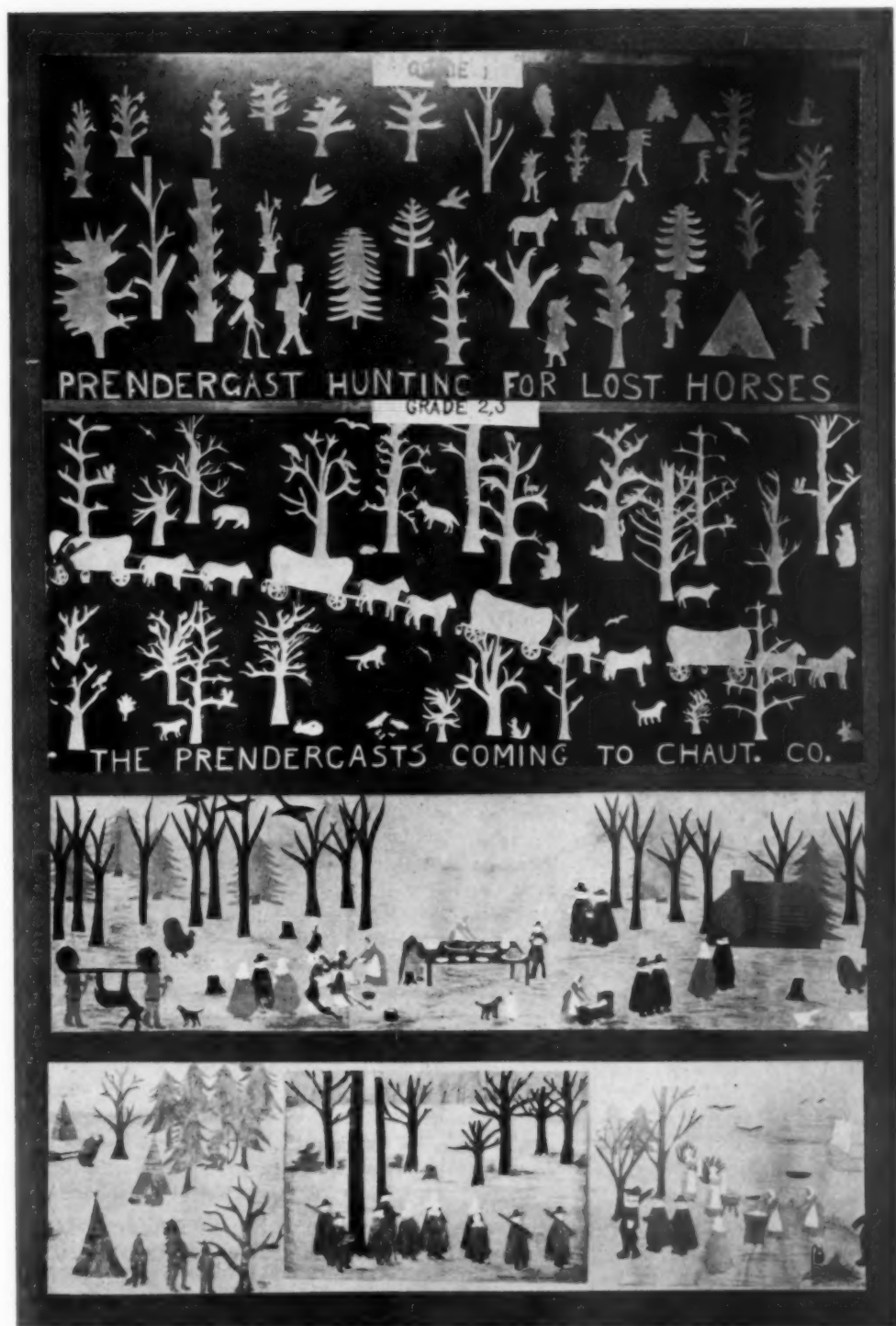
GOOD HEALTH POSTERS MADE BY THE PUPILS OF THE
FORT DODGE, IOWA, SCHOOLS, EMMA G. KITT, SUPERVISOR

SCHOOL POSTERS of a very good grade are received every month by the MAGAZINE and a group of Good Health posters are shown on this page. Those posters which generally do not measure up to the best of the groups are often those that scatter the subjects or endeavor to show too many ideas in one space.

The next greatest fault is having the figures or lettering or design too small for the space filled. Balance not only means balance of one subject with another but also the balance of the entire subject to the poster proportion and area.



POSTERS MADE BY THE FRESHMAN HIGH
SCHOOL STUDENTS OF FARGO, N. D.



FINE CUT PAPER PICTURES TELLING OF THE HISTORY OF OUR COUNTRY. MADE BY JAMESTOWN, NEW YORK, PUPILS UNDER THE DIRECTION OF BLANCHE H. WOODFORD, ART SUPERVISOR, AND SUSANNE A. RITENOUR, HIGH SCHOOL TEACHER OF ART

Editorial News and Comment

GOOD NEWS FOR ART TEACHERS:

The following minimum requirements for high school graduation in the state of California permits students to give time to art subjects and fulfill requirements. The State Board of Education's requirements for graduation after July 1, 1920, are at least sixteen units of work, in which the following must be included:

A. As to grouping, two majors of at least three units each, chosen from the following list:

1. Mathematics (one year of mechanical drawing may be substituted for one year of mathematics if desired.)

2. English (a one-year course in citizenship may be substituted for one year of English, if desired.)

3. Physical and Biological Science.

4. Foreign Language (three years of one foreign language or two years in each of two foreign languages.)

5. History and Social Science.

B. As to content:

English, two years.

Laboratory Science, one year.

United States History and Civics, one year.

The prescription of work as described above allows fully half the work in high school to be elected by the individual pupil. The following course as a core fulfills the State Board requirements and allows eight units of work to be elected. It would be possible for a student to take the course as outlined and to spend the remainder of the time in other work which is not prescribed, such as commercial work, music or any other one subject or combination of subjects:

First Year

1. English	1 unit
2. Physical Education	$\frac{1}{4}$ unit
3.	
4.	
5.	

Second Year

1. English	1 unit
2. Physical Education	$\frac{1}{4}$ unit
3. Modern History	1 unit
4.	
5.	

Third Year

1. English	1 unit
2. United States History	1 unit
3. Physical Education	$\frac{1}{4}$ unit
4.	
5.	

Fourth Year

1. Civics and Economics	1 unit
2. Physics or Chemistry	1 unit
3. Physical Education	$\frac{1}{4}$ unit
4.	
5.	

A. C. O.

CALIFORNIA recently had a State Art Conference and at the end of the two-day session, the following recommendations were adopted by the conference:

"Be it resolved, that copies of the following recommendations be sent to the district chairmen of the California Federation of Women's Clubs and the state presidents of the Parent Teachers' Associations, with a request for their co-operation.

"We recommend that the fundamentals of art instruction should be taught to all pupils in the elementary schools, and that special art courses may be introduced in the seventh and eighth grades, and may receive the same credit toward graduation from the high school as is now given for the special language subjects. (This credit may be subject to the condition that such special courses are given by teachers holding secondary credentials.)

"We recommend that the State Board of Education shall appoint a committee to study the art instruction in the elementary schools and to formulate minimum requirements for a course of study, and to suggest some plan for the furtherance of art education in the elementary schools of the state.

"We suggest that any plan or course of study be so formulated that the individuality of art supervisors and teachers shall not be limited.

We recommend that county or circuit art supervisors be employed to supervise those schools now without art supervisors.

Continued on page ix

Editorial Viewpoint

PULLING TOGETHER

Pulling toward a common goal may be accomplished by varied results and by different types of workers. It stands to reason that a team of athletes accomplishes victory better through unified individual exertions than by subserved, machine-like, dictated movements. The tug of war may be won by large and small contestants at one end of the rope each holding the rope in his own particular style and digging in his feet to grip in his own manner, just so long as the pulling is done at the right time and in the same direction. If at the other end, the opposing team, beautifully uniformed and of equal stature, all hold the rope according to the vogue and all plant their feet like so many obelisk Egyptian figures and pull at different times without unity, it is no guess as to who will receive the palm of victory.

Now you say, just why all this athletic comparison and appearance on the SCHOOL ARTS pages? Simply, that I wish to suggest that many of the difficulties encountered by art teachers can be overcome by pulling together. A long pull—a strong pull, and all pull together! Too many artists hibernate within their artistic temperaments, each thinking that his progress can be accomplished single-handed. Nothing is accomplished successfully without the necessary consideration of our environment, and the taking into account of our fellow men. If the opinions of our fellow men stand as a bar to our progress, we must just stop our horses, tie our reins and get down and examine the rock that obstructs the road. We may find when we come to it that we can manouever easily around it. We may find that a little argument or proding will send it on down the hill, or it may be such an interesting stone that we will hoist it into our wagon and incorporate it in our plans. Be sure that every obstacle can be eliminated or absorbed.

Every art teacher has obstacles, and just as every art teacher's ever-observant eye sees far more details in everything about than the average person, so likewise, his mind's eye sees and magnifies the faults that surround his profession. After all, I would rather be the art teacher with handicapped teaching equipment and lack of community appreciation for art instruction and throttled school periods, than the most noted teacher of the usual "cut-and-dried-dictated-iron-bound" academic subjects. Now, wouldn't you? If the community needs missionary work in art appreciation, if the students lack a true knowledge of the beauties of work, if the school directors consider art a non-essential study and the first to be clipped from the curriculum when the taxes are meager,—then that's where a "pull together" can eliminate the obstacle. It won't do for you personally to look at the stone and chide it for its lack of foresight or to write to your town paper and call attention to the fact that the stone is not in harmony with the rest of the landscape; the best way is for a unified band of workers to decide to demonstrate that the stone is interfering with the free progress of the community's growth along lines of the best interest of all concerned. The stone will soon disappear.

Drawing and painting has its part in the nation's education. Industrial art has its part, and each will do its part more wholesomely when they are combined as one. Industrial art is in the nation's eye. It may be overdone, in many places it is overdone at the sacrifice of drawing and painting. Time will correct the fault. The pendulum will swing back and a more consistent application be made.

I know of no better group of people than the art teachers to help the community to know what art education hopes to accomplish; and they can pull together in this aim by organizing. Many organizations do exist and their results have been good, but why not organize smaller and more local art organizations among the teachers of a city or a county that will be not a social organization only, but a real, live, active, minute-man gathering, pulling together to make art education the most active thing in that part of the country.

There is no reason why such an organization, so formed, through its active participation in art affairs could not become sought-for advisors in matters of civic art and architectural changes in their community. I'm sure that where the protests of the individual to the curtailments of art instruction would not be heard, a city or a county board would give respectful hearings to the resolutions of an organization. I'm sure that an organization could arrange by divided duties of its members, exhibitions from time to time of its own work and work from other parts which would demonstrate to invited parents the very great importance of art education to the nation's growth. Handicraft exhibitions and the display of the beauties of peasant crafts would help to show the beauty of handwork, for work's sake and not for sale's sake.

I'm sure that a publicity committee could keep constantly before the readers of the community, through the columns of the press, brief news notes of art events through the country as well as important local activities. I'm sure that to meet such a program would instill "getting busy" to have something to write about, and that such notices would help create respect for art in the community.

I'm sure such an organization could enable a figure class or a design class to be conducted successfully among the teachers during the week-end and promote the growth of their work and the more cheerful accomplishment of their week's duties; and I'm sure that many other things could be accomplished by such organizations where everyone is an equal member and pulling together for the community's good, is the main incentive.

In this issue we have strong articles by Mr. Pelikan, Miss Hillyar and Mr. Flynn. These and other articles are worthy of very careful reading and thought by art teachers. There are great truths and reasonings presented in their statements. After reading them be sure to have others read them also. Each article may fit some particular case. They may help temper down some extreme viewpoint. The articles vary in viewpoints, but they are all individual and immensely sincere, and after all they are pulling toward one goal and that is, a greater understanding of what should comprise American Art Education.

An Old Will

*Written some Two Hundred Years Ago by a Friend of Little
Children—Boys and Girls and Lovers and Old Folks.*

"IN THE NAME OF GOD, AMEN—I, Charles Lounsbury, being of sound and disposing mind and memory, do make and publish this day my last will and testament, in order, as justly as I may, to distribute my interest in the world among succeeding men.

"AND FIRST, that part of my interest which is known in the law and recognized in the sheep-bound volumes as my property, being inconsiderable and of none account, I make no account of it in this, my will.

"My right to live, it being a life estate, is not at my disposal, but, these things excepted, all else in the world I now proceed to devise and bequeath.

"ITEM—I leave to children exclusively, but only for the life of their childhood, all and every, the dandelions of the fields and the daisies thereof, with the right to play among them freely, according to the custom of children, warning them at the same time against thistles. And I devise to children the yellow shores of creeks and the golden sands beneath the waters thereof, with the dragon-flies that skim the surface of said water, and the odors of the willows that dip into said waters, and the white clouds that float high over the giant trees.

"And I leave to children the long, long days to be merry in, in a thousand ways, and the night and the moon and the train of the milky way to wonder at, but subject, nevertheless, to the rights hereinafter given to lovers; and I give to each child the right to choose a star that shall be his, and I direct that the child's father shall tell him the name of it, in order that the child shall always remember the name of that star after he has learned and forgotten astronomy.

"ITEM—I devise to boys jointly all the useful idle fields and commons where ball may be played, and all the snow-clad hills where one may coast, and all streams and ponds where one may skate, to have and to hold the same for the period of their boyhood. And all meadows, with the clover blooms and butterflies thereof; and all woods with their appurtenances of squirrels and whirring birds and echoes and strange noises; and all distant places which may be visited, together with the adventures there found, I do give to said boys to be theirs, and I give to said boys each his own place at the fireside at night, with all pictures that may be seen in the burning wood or coal, to enjoy with let or hindrance and without any encumbrance of cares.

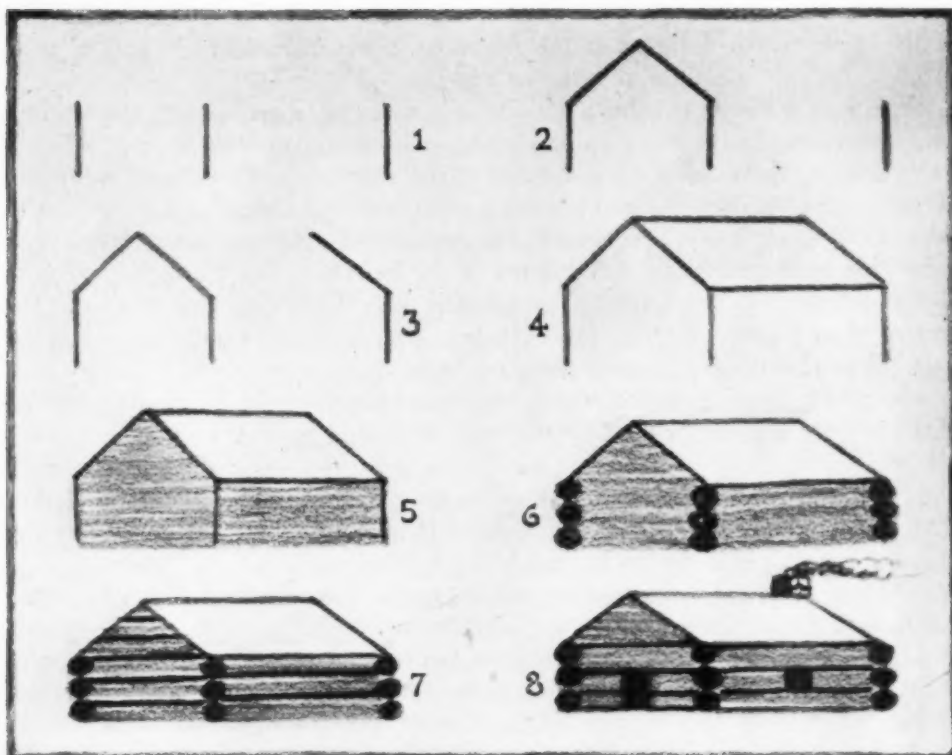
"ITEM—to lovers I devise their imaginary world, with whatever they may need, as the stars of the sky, the red, red roses by the wall, the snow of the hawthorne, the sweet strains of music, or aught else they may desire to figure to each other the lastingness and beauty of their love.

"ITEM—to young men jointly, being a brave, mad crowd, I devise and bequeath all boisterous, inspiring sports of rivalry. I give to them the disdain of weakness and undaunted confidence of their own strength. Though they are rude and rough, I leave to them alone the power of making lasting friendships and possessing companies; and to them exclusively, I give all merry songs, and brave choruses to sing, with smooth voices to troll them forth.

"ITEM—and to those who are no longer children or youths or lovers, I leave Memory, and I leave to them the volumes of the poems of Burns and Shakespeare and of other poets, if there are others, and to those who are no longer children, or youths or lovers, I leave, too, the knowledge of what a rare, rare world it is."

CHARLES LOUNSBURY

Witness: Millum Fish



PROGRESSIVE STEPS IN THE MAKING OF A LOG CABIN DRAWING, PLANNED BY JESSIE TODD AS FOUNDATION FOR FREE ILLUSTRATION OF PILGRIM, ABRAHAM LINCOLN, OR PIONEER STORIES

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TWO VALENTINES FOR THE SEVENTH GRADE
 DESIGNED BY BEATRICE L. HALL

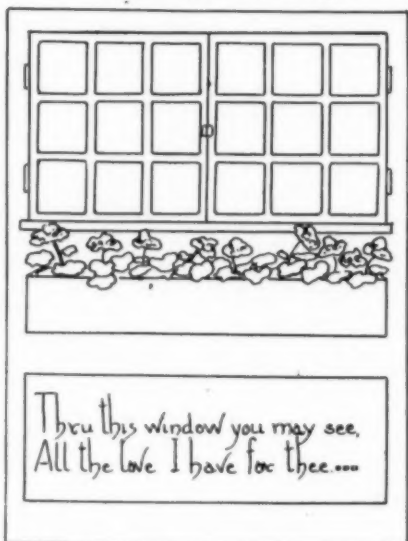


fig I



fig II



fig III

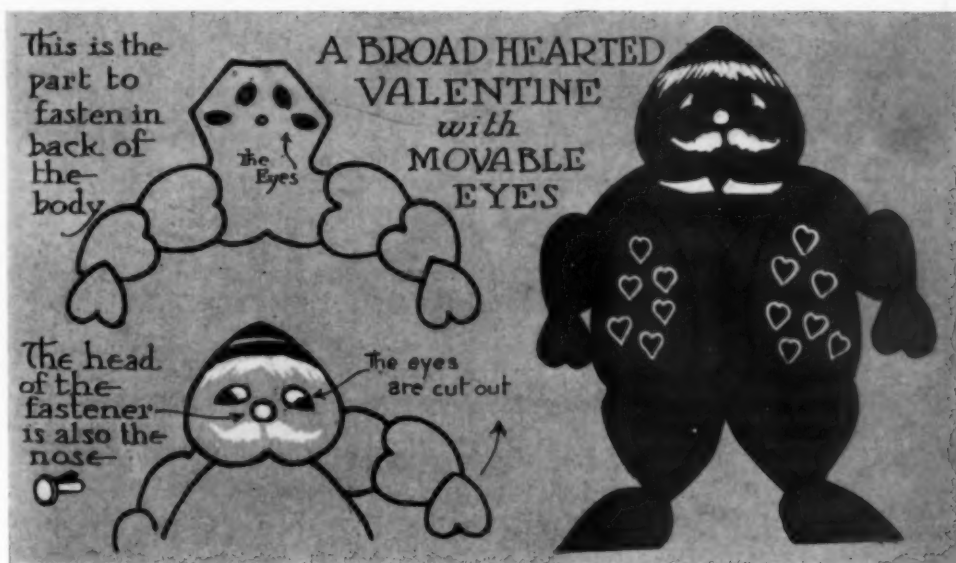
For the window valentine - fig. I - cut top and bottom edges and down thru centre of the window so it will open - fig. II -

Paste a piece of paper over



fig IV

the back to cover the opening. Cut a red paper heart and paste to the centre. Close the "window". For fig. II cut the door open, paste the paper across the opening as before, cut and paste the red heart. fig. IV

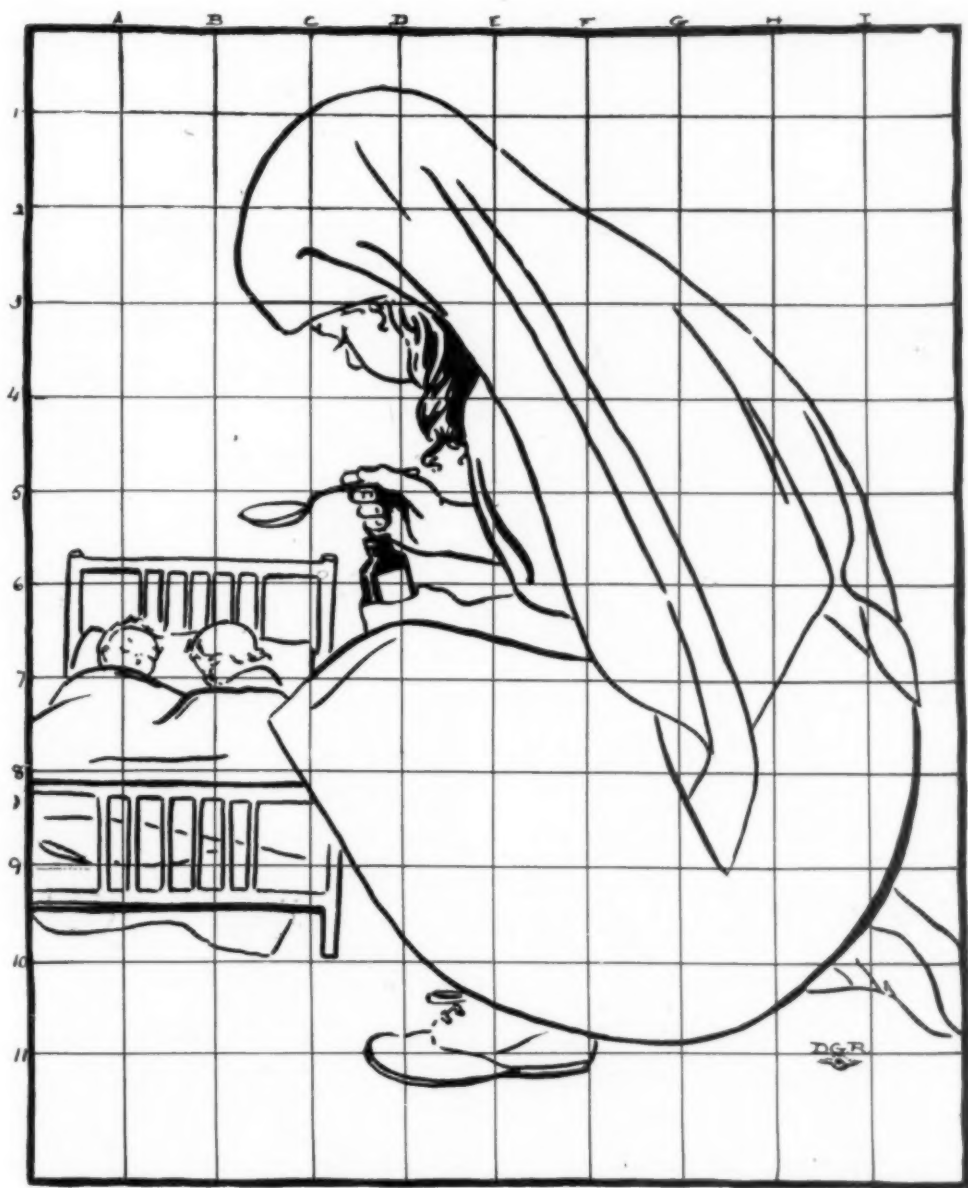


TWO ACTION VALENTINES. SEE GOOD IDEAS SECTION FOR WORKING DIRECTIONS FOR THE CAMPBELL KID VALENTINE



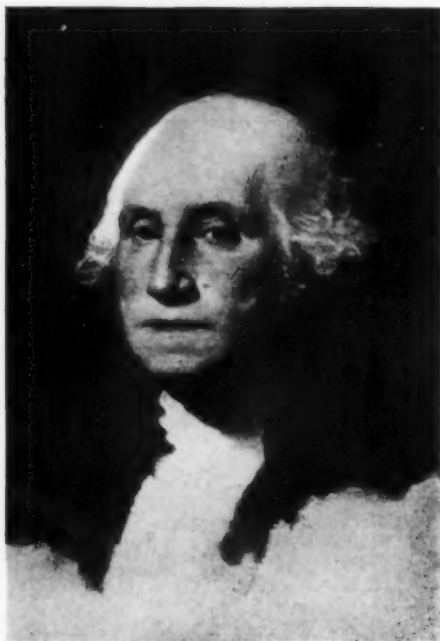
ON THURSDAY NEATLY DRESS THEM

A WORKING DRAWING, BY DOROTHY G. RICE

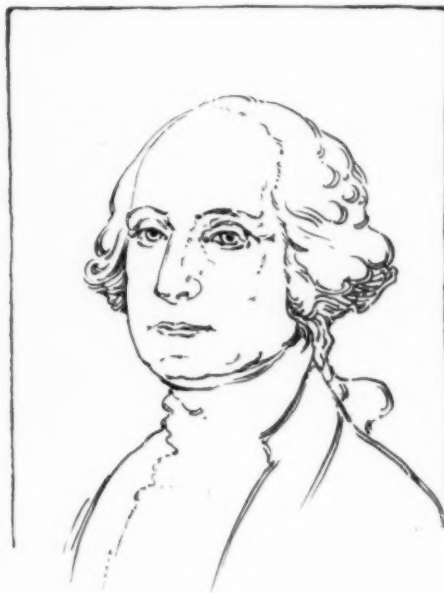
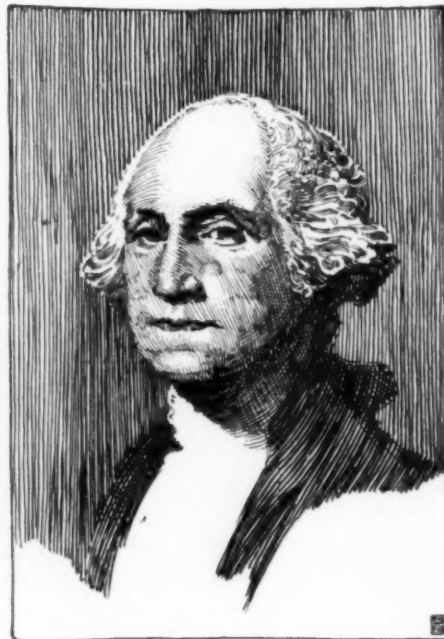


ON FRIDAY I PLAY THEY'RE ILL

THE SUBJECT FOR FRIDAY, BY DOROTHY G. RICE



THE SUBJECT

OUTLINE PORTRAIT *for* NEWSPAPER *and* ROUGH PAPERHALF SHADE PORTRAIT *for* MEDIUM GRADE PAPER.FULL SHADE PORTRAIT *for* FINE GRADE PAPER.

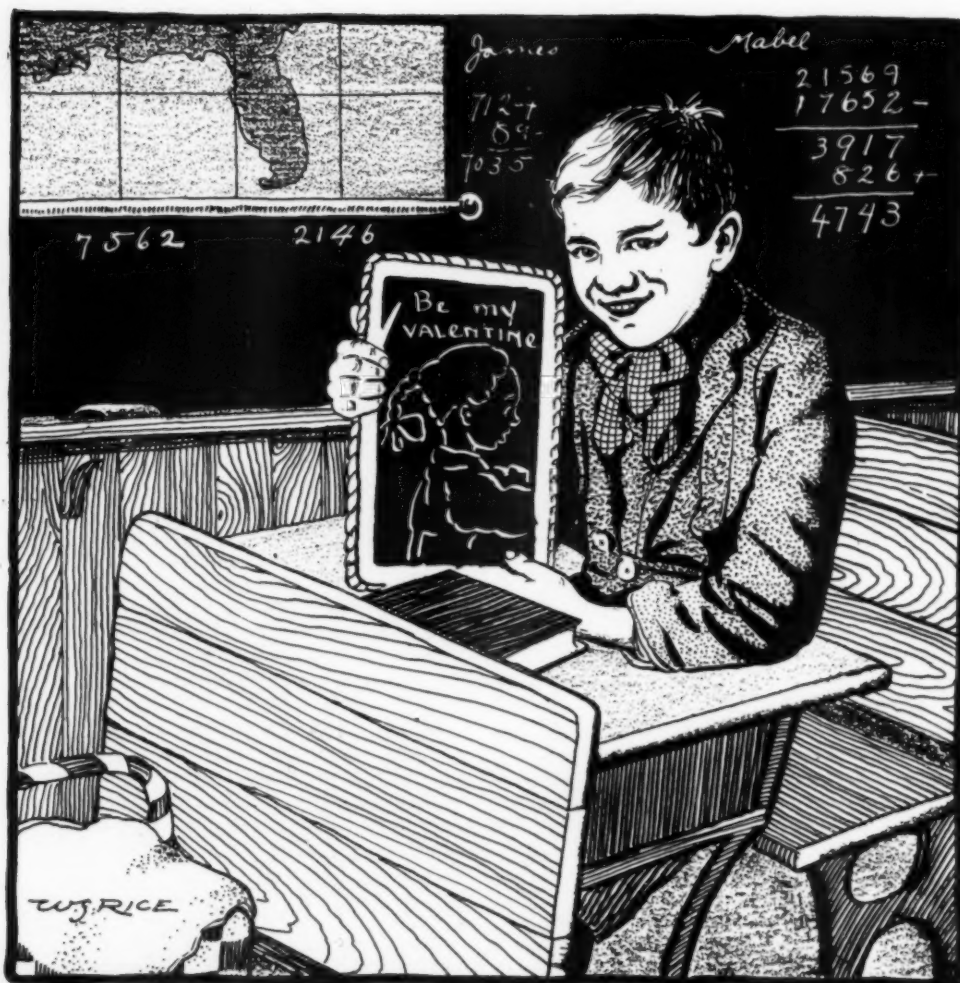
DIFFERENT PAPERS REQUIRE VARYING DEGREES OF SHADING IN DRAWINGS TO PRODUCE RESPONDING RESULTS IN THE FINISHED PRINT. THE COARSER THE PAPER THE LESS SHADING SHOULD BE USED

From the book "Applied Art," Courtesy of the Pacific Press Publishing Co., Mountain View, California

School Arts Magazine, February 1921



"PUCK," A DECORATIVE PEN DRAWING BY TED SWIFT, DRAWN FOR THE SCHOOL ARTS MAGAZINE
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February

The VALENTINE

The teacher tapped her bell and said,
"Next lesson, we'll have drawing!"
The pencils squeaked and scratched the slates,
Like a hundred rats a'gnawing

"The subject will be valentines,"
They heard her sweetly telling.
"So draw the things you like the best,
While I correct the spelling."

Young Charlie Brown with painful care
Drew one... a lovely fairy,
Which caused a gentle flutter in
The heart of little Mary.

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

(Continued from page 362)

"We recommend that the normal school presidents and the director of the southern branch of the State University be urged to permit the instructors of the various art departments of those schools to do extension work in their immediate districts.

"We recommend that the minimum time devoted to art instruction in the elementary schools be two hours per week throughout the entire school year for eight years.

"We recommend that the provisions of section 1620 of the Political Code shall be interpreted to include all the material required to carry on art instruction in the public schools, and request school administrators to see that sufficient free materials be provided for the purpose.

"We recommend that art instruction in the high schools be placed on an equality with other subjects in both time and credit allowed for its study.

"We recommend that in each high school of the state at least one full elective course in art be provided.

"We recommend that regular high school teachers should not be permitted to give instruction in graphic art unless specially trained in that subject.

"We recommend that the art instruction in the state be strengthened by more study of drawing and design by the manual training and crafts teachers, and by more study of the crafts by the drawing and art teachers; and also that more emphasis be placed upon instruction in the crafts using metal, wood, clay, etc., in order to bring the principles of constructive design in these materials up to the standards now attained in the textile crafts.

"We recommend the establishment of an art alliance, state wide in scope, to include business men, manufacturers, salesmen, artists, art teachers, and educators, and all people connected with industries, for the promotion of a greater co-operation in matters of art and taste between producing designers, craftsmen and consumers.

"We recommend the appointment by the State Board of Education of a publicity committee for the dissemination of knowledge concerning graphic art."

THE NEXT MEETING OF THE WESTERN ARTS ASSOCIATION will be held in Peoria, Illinois, May 3rd to 6th inclusive. This Association was formerly the Western Drawing and Manual Training Association, and all those interested in Art,



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For writing, sketching
2B-B-HB-F-H

For clean fine lines
2H-3H-4H-5H-6H

For delicate, thin lines
7H-8H-9H

Manual Training, Home Economics, and Vocational Education are eligible to membership. The present membership includes the leading educational people along these lines in the country. The membership fee is \$2.00. The present officers are, President, Miss Ruth Raymond, Head of the Department of Art Education, University of Minnesota; Vice-President, Mr. Albert F. Siepert, Dean, Industrial Teacher Training, Bradley Polytechnic Institute, Peoria, Illinois; Chairman of the Council, Miss Florence H. Fitch, Director of Art Instruction, Indianapolis Public Schools, Indianapolis, Indiana; Secretary-Treasurer, Mr. L. R. Abbott, Director, Department of Manual Training and Industrial Education, Grand Rapids, Michigan. For further information, kindly address the Secretary, 234 N. Division Ave., Grand Rapids, Michigan.

JOHN W. BEATTY, Director of Fine Arts, Carnegie Institute, announces the Twentieth Annual International Exhibition of Paintings to be held during the months of May and June next. It is the aim of the Carnegie Institute to bring together a representative group of works by the best contemporary painters of all nations. The total number of works coming from England and Scotland is about ten per cent larger than last year, while the French representation will be in number about the same. Belgium, Italy, Norway, Spain and Sweden will contribute fully as many as were contributed to the last International Exhibition. A gold, silver, and bronze medal will be awarded with prizes of \$1500, \$1000, and \$500, respectively.

CHENEY BROTHERS, manufacturers of the silk which has achieved an international reputation, are advancing the cause of good Industrial Art in a unique way. Their progressive program has led them to the old world for ideas, from whence their artists have returned bearing impressions of Oriental and European life which are being transferred to silk. For purposes of education these suggestions, in the form of Panorama Prints, have been published in a little canvas-covered Sketch Book, a study of which will be to the advantage of any teacher of Industrial Art. They also issue a mass of literature covering the history of silk manufacture and historic notes about silk-producing countries, which in themselves are examples of Applied Art. Those of our readers who are seeking information along the line of Industrial Art will be rewarded by writing to Cheney Brothers, South Manchester, Conn., asking for a copy of Panorama Prints and other educational literature.